

## CHORD PROFILE # 6 (NIGHT DIGGER)

Music by Bernard Herrmann

Analysis by Bill Wrobel

[2018 NOTE: This analysis has been slightly edited and updated on September 1, 2009. Then on September 19, 2018 it was revised even far further with images. Enjoy!]

The following is a chord profile analysis of Bernard Herrmann's score to the 1971 feature film, *The Night Digger*. The movie is not exactly what can be termed nowadays as a *horror* flick, nor a suspense drama per se, nor a romantic thriller! It *is* a profile of a young serial killer ("Billy" played by Nicholas Clay) who buries his victims in unfinished (unpaved) new roads (hence aka "The Road Builder" title), and who romantically befriends a middle-aged, love-starved woman ("Maura" played by Patricia Neal) while in the middle of his killing of females (Don't mock Billy, Maura!). Yes, it's a very strange story! It is nowhere near the psychological thriller caliber as *Vertigo*—it's far more psycho-*illogical*! The story line, especially the ending, does not satisfy. Call it perhaps a tale of toxic dependency. The sexual aspect is not the implied incestuous angle given in *Obsession* but there appears to be a bit of the naughty motherly attention angle (considering Maura is twenty years older than disturbed Billy). I like the acting and atmosphere—but not the story.

Incidentally, I was shocked to learn that the fine actor who played Billy, Nicholas Clay, had died of cancer at the young age of 53 on May 25, 2000 (he was born September 18, 1946).

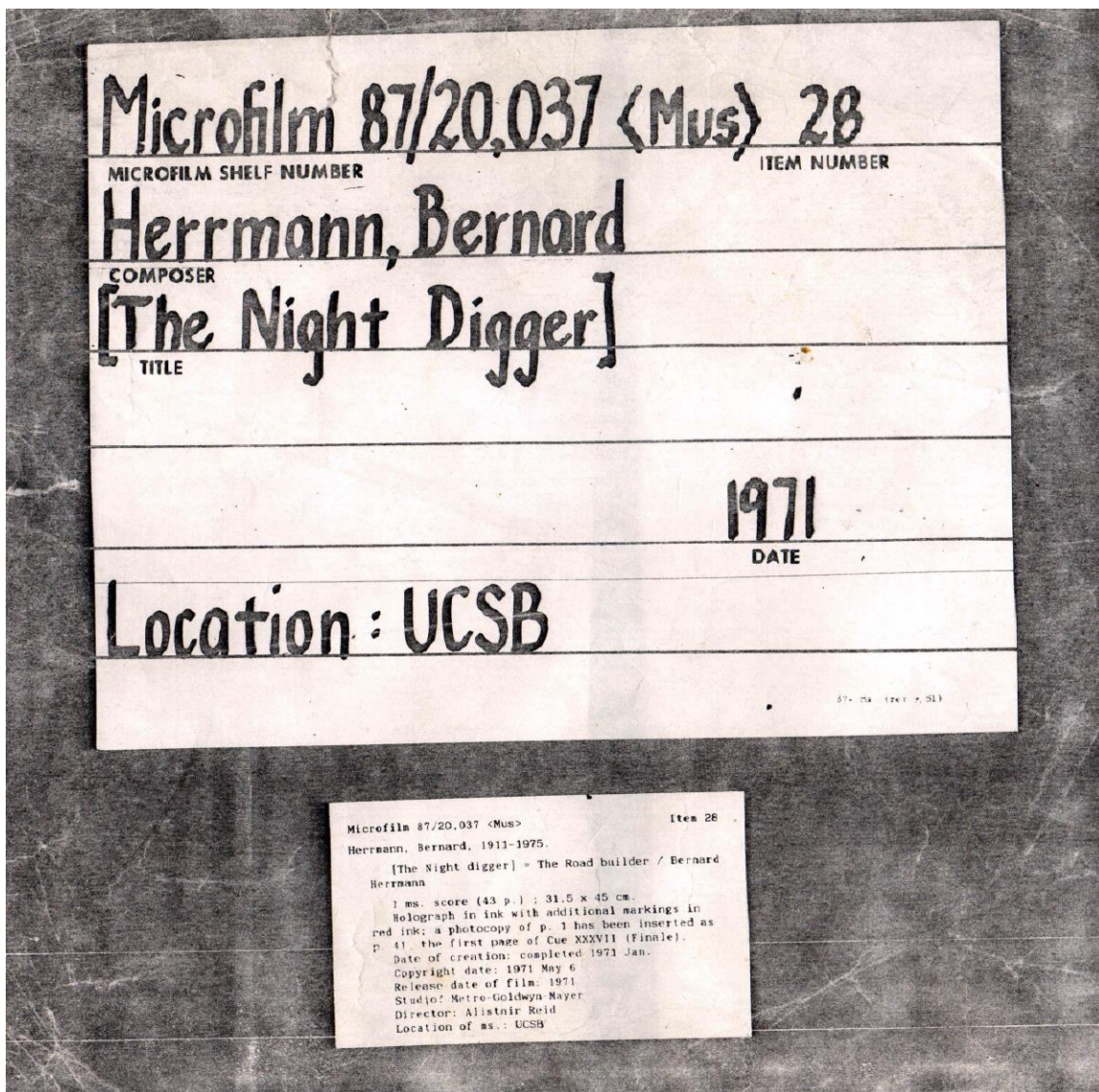
Patricia Neal's first movie (Warner Bros *The Fountainhead* starring Gary Cooper) was made in 1946, the year Clay was born! Fate brought them together 25 years later in *Night Digger*. Neal was born January 20, 1926, and she is still with us. Clay was best known for his role as Lancelot in Boorman's excellent Arthurian flick, *Excalibur*.

Herrmann here wrote a score utilizing the harmonica (that the character "Billy" played in the story). Personally I found the use of the harmonica in Herrmann's score to be a bit overused (I felt similarly about the theremin use in *The Day The Earth Stood*

*Still*). I rather wish Herrmann did not make the obvious connection of the harmonica in the movie (signifying “Billy”) and the use of that instrument in the score itself—or at least limit its performance very judiciously. Its use is a form of dysjunction in a serious score such as *Night Digger*, a rather atypical association! After all, this movie is not *Petticoat Junction* or *Green Acres* material (whose composer was Vic Mizzy) nor even Johnny Morgan (who also utilized the harmonica frequently). To be fair, however, I find delight in Mizzy’s music in those comedies, and I enjoyed the occasional dramatic association of the harmonica in Johnny Morgan’s television scores, especially *Twilight Zone* and *Gunsmoke*. In fact, an hour B & W episode of *Gunsmoke* titled *Coventry* (March 17, 1962 that played recently on the *Westerns Channel*) featured as “stock” music some of Morgan’s music in this only *Twilight Zone*-ish type of story near the end where Dean Beard (played by Joe Maross) is given the “silent treatment” in Dodge after he is acquitted of murder of a well-loved citizen. Morgan’s music (the harmonica was highlighted) had the right touch of macabre menace or alienation in the last Act of this episode. Its use was “just right” (enough and not too much). In *Night Digger*, however, I rapidly grew tired of how Herrmann tended to overuse the harmonica. I am very rarely critical of Herrmann, but I really do feel he should’ve followed the advice applicable here of “Less is More.” I felt the same about his excessive use of the electric bass in the *Virginia* episode, “Last Grave at Socorro Creek.” As an aside, Tiomkin utilized the harmonica prominently in his *Sundowners* score, but it is used in a far more typical or expected manner in a “Westerns” setting.

Otherwise this *Night Digger* score is quite an excellent mix of twisted romantic desire and creepy murderous intent. There is actually far more serene gentleness in this score than on-edge tension and disruptiveness. As a reference source, I will use the cd produced by John Lasher. Refer to the above link for a description. Note that except for the first cue (“Prelude”) and the last cue (“Finale”) Herrmann did not write cue titles, as was common for several of his later scores. Instead he simply used Roman numeral designations (“II” for the second cue, etc.).

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## “THE NIGHT DIGGER”

Prelude “The Road Builder” 1M1 *Molto con forza* in C time. 74 bars, pages 1-4, 3:36.5. Instrumentation: harmonica (top staff), viola d’amore, harp, 10 violins I, 10 violins II, 8 violas, 6 celli (VC), and 4 basses (CB). For a change, the strings are not customarily (for Herrmann!) marked as *sords* (muted).

Bars 1-5 = G min (G/Bb/D) to Ab maj (Ab/C/Eb).

Violins I play *fff* Line 2 D rinforzando bowed trem 8<sup>th</sup> note (two diagonal strokes on the stem so probably more the indefinite bowed trem variation than the “measured” variation) up to Line 3 Eb staccato 16<sup>th</sup> note followed by a 16<sup>th</sup> rest. Repeat this crossbeam-connected figure on the 2<sup>nd</sup> beat. Then they play Line 3 Eb rinforzando trem down to Line 2 D staccato 16<sup>th</sup> followed by a 16<sup>th</sup> rest. Repeat on the 4<sup>th</sup> beat. Repeat Bar 1 thru next four bars (thru Bar 5). Violins II play Line 1 Bb rinforzando bowed trem 8<sup>th</sup> up to Line 3 C staccato 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). Repeat on the 2<sup>nd</sup> beat. Then they play rinforzando Line 3 C bowed trem 8<sup>th</sup> down to staccato Line 1 Bb 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). Repeat on the 4<sup>th</sup> beat. Bar 1 is repeated thru Bar 5. Viole (treble clef) play Line 1 G rinforzando bowed trem 8<sup>th</sup> up to Line 2 Ab staccato 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). Repeat on the 2<sup>nd</sup> beat. Then they play Ab rinforzando bowed trem 8<sup>th</sup> down to Line 1 G staccato 8<sup>th</sup> (followed by a 16<sup>th</sup> rest). Repeat on the 4<sup>th</sup> beat. Repeat thru Bar 5. VC/CB play *fff* Great octave G 8<sup>th</sup> note portamento straight diagonal line up to small octave Bb 8<sup>th</sup> (both 8ths are connected by a crossbeam). After a quarter rest, they play small octave D 8<sup>th</sup> portamento smooth slide up to Line 1 Eb 8<sup>th</sup> (followed by a quarter rest on the 4<sup>th</sup> beat). CB repeat Bar 1 thru Bar 5. The VC, however, in Bar 2 play the first beat pattern as given (G up to Bb) followed by two quarter rests, and then rising 16ths starting Great octave G-D-G-Bb (start of the celli melody line).

So we see these trans-octave leaps of G/Bb/D of the combined viole/violins II/violins I bowed trem way up (just over an octave) to Ab/C/Eb staccato 16ths.

This heightens a sense of abruptness in this Prelude, almost like the Shower music in *Psycho*. In Bar 3, the celli melody line continues with Line 1 D dotted half note to rinforzando D quarter note up to (Bar 4) F half note tied to F 8<sup>th</sup>, part of descending 8<sup>th</sup> notes F-Eb-D-C (crossbeam connected) to (Bar 5) D dotted half note.



Handwritten musical score for "The Night Digger" (C Road Builders) Jan '71. The score is written on multiple staves, including parts for Harp, Violins I and II, Viola, Violoncello (VC), and Contrabass (CB). The score is marked with various musical notations, including notes, rests, and dynamic markings. The score is divided into two systems, with the first system containing measures 1-5 and the second system containing measures 6-16. The score is marked with red circled numbers 1 through 16, indicating specific measures. The score is handwritten and includes a note at the bottom: "Hand-copied by Bill Wachel".

Then the celli play *sff* rising 8<sup>th</sup> notes starting Great octave G-Bb-D-G (crossbeam connected), the start of another melody phrase section. Incidentally, the inclusion of the F dotted half note tone by the VC in Bar 3 can be construed as part of the G min 7<sup>th</sup> (G/Bb/D/F) tonality combined with the first two figures (G/Bb/D) played by the violas and violins. On the 3<sup>rd</sup> beat we would tentatively hear the F min 7<sup>th</sup> (F/Ab/C/Eb) tonality combined with the violas/violins (Ab/C/Eb).

Bars 6-7 = Bb min (Bb/Db/F) to F min (F/Ab/C). [:12]

Viole/violins II/violins I combined play *rinforzando* bowed trem Bb/Db/F 8<sup>th</sup> notes up to F/Ab/Line 3 C staccato 16ths (followed by a

16<sup>th</sup> rest) played twice, and then F/Ab/C rinforzando bowed trem down to staccato Bb/Db/F 16ths (two figures played twice). Repeat in Bar 7. The trans-octave leap changed here to a leap of 5ths (Bb to F, etc). CB play Great octave G up to small octave D grace notes up to small octave Bb rinforzando 8<sup>th</sup> followed by an 8<sup>th</sup> and quarter rest (repeat same bar and also in Bar 7). VC continue the melody line small octave Bb dotted half note to Bb quarter note to (Bar 7) middle C dotted half note to Bb-C legato 8ths.

Bar 8 = D min (D/F/A) [perhaps Bb Dom 7<sup>th</sup> (Bb/D/F/A) tonality]  
 Viole/violins II/I play the given pattern on D/F/A trem 8ths up to F/A/D staccato 16ths placed twice, and then F/A/D trem 8ths down to staccato D/F/A 16ths played twice. The “leap” is now simply that of a third (D to F, etc). CB play the G-D grace notes up to Bb rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) played on the 2<sup>nd</sup> and 3<sup>rd</sup> beats as well (followed by a quarter rest on the 4<sup>th</sup> beat). Celli play the melody line on Line 1 D dotted half note (end of phrase) to D quarter note (followed by the “k” tenor clef insertion). The addition of the Bb 8ths played by the CB can be combined to create the Bb Dom 7<sup>th</sup> tonality.

Bars 9-10 = Ab min (Ab/Cb/Eb) to D min (D/F/A). [:18]  
 Here we hear violas and violins playing *f* < *sff* ascending 8<sup>th</sup> note trem figures. Below shows the layout with the violas on the bottom line starting on Line 2 Cb, violins II on the middle line, and violins I on the top line:

Ab-A-B-Line 3 D to Eb-F-G#-A  
 Eb-F-Ab-A to B-Line 3 D-Eb-F  
 Cb-D-Eb-F to Ab-A-Line 3 Cb-D

Each figure of four 8<sup>th</sup> notes is crossbeam connected. Repeat in Bar 10. Note that the first vertical column is Cb/Eb/Ab (Ab min 1<sup>st</sup> inversion) 8<sup>th</sup> chord followed by D/F/A (D min) followed by various inversions and alternations of the Ab min to D min chords. Note also that Herrmann used enharmonic notes at places. For instance, that third chord is Eb/Ab/B. This is actually the Ab minor tonality but the written B note substitutes enharmonically for Cb (C flat). The same happens for the start of the second figure. On the third chord of that 2<sup>nd</sup> figure is Cb/Eb/G#. The G# is the enharmonic equivalent to the Ab sound.

In Bar 9, the celli play *ff* Line 1 Ab to A half notes to (Bar 10) Bb to Line 3 Cb half notes. After a half and quarter rest in Bar 10, the harp plays *ff*

rising gliss “d minor” (2 flats or Bb & Eb) from Great octave D 32nd note up to Line 3 D. Also after a half and quarter rest, the harmonica plays *f* < *ff* the start of the melody line with the Line 1 Ab quarter note “gliss” up to (Bar 11) Line 2 Ab dotted half note to G quarter note.

Bars 11-13 = Ab min (Ab/Cb/Eb) [also F half-dim 7th (F/Ab/Cb/Eb) tonality]

Viole and violins play *ff* descending quarter note tremolos starting on Line 3 Cb/Eb/Ab (Ab min 1<sup>st</sup> inv). Each descending chord is an inversion of the Ab minor tonality. So, with viole on the bottom line and violins I on the top line, we see:

Ab-Eb-Cb-Ab  
Eb-Cb-Ab-Eb  
Cb-Ab-Eb-Cb

This pattern is repeated in Bars 12 & 13. VC play Line 2 C whole note *sff* legato to Cb whole note in Bar 12 to (Bar 13) “3” bracketed triplet value half notes Ab-F-Eb. CB play *sff* Great octave F whole note tied to whole note next bar (silent in Bar 13). As given earlier, the harmonica plays the melody line of Line 2 Ab dotted half note to G quarter note to (Bar 12) F to Eb quarter notes to F half note to (Bar 13) Eb dotted quarter note (end of legato phrase). Then it plays Line 2 Cb quarter note gliss up to (Bar 14) Line 3 Cb dotted half note to B quarter note. After a half and quarter rest in Bar 13, the harp is gliss *ff* from Great octave D up to Line 3 D.

Bars 14-16 = B maj (B/D#/F#).

Viole/violins II-I play descending quarter note bowed trem notes again. We find:

F#-D#-B-F#  
D#-B -F#-D#  
B -F#-D#-B

This bar is repeated in Bars 15 & 16. VC play Line 1 D *rinforzando* whole note legato to (Bar 15) D# whole note to (Bar 16) “3” bracketed triplet value D whole note to small octave B triplet value half note (followed by the insertion again of the bass clef). CB play Great octave F# whole note tied to next bar (silent in Bar 16). The harmonica plays the melody line of Line 3 Cb dotted half note to B quarter note to (Bar 15) Ab to Gb quarter notes to Ab half note to (Bar 16) Gb dotted half note (end of



legato phrase) and then small octave Bb quarter note gliss up to (Bar 17)  
Line 2 D dotted half note.

The image shows a handwritten musical score for a string ensemble. The staves are labeled: Horn, Viola, Violin I, Violin II, Violoncello, and Contrabass. The score includes bar numbers 17 through 39, with red circles highlighting specific measures. Annotations include 'Kall', 'Lento', 'Might Pigger', and 'Amp. Pizz.'.

Bars 17-18 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).

Viole and violins play descending bowed trem quarter notes as follows:

Bb-Gb-Eb-C

Gb-Eb-C-Bb

Gb-Eb-C-Bb to (Bar 18)

Eb-C-Bb-Gb

Eb -C-Bb-Gb

Eb-C-Bb-Gb

In Bar 17, VC play middle C (Line 1) whole note to (Bar 18) descending quarter notes (non-trem) Line 1 Eb-C-Bb-Gb. The basses are



silent for many bars. The harmonica plays Line 2 F dotted half note to Eb quarter note to (Bar 18) Db down to Bb quarter notes to A half note to (Bar 19) Bb half note (end of legato phrase). So, combined with the C whole note played by the celli in Bar 17, we have in effect the C half-dim 7<sup>th</sup> tonality (certainly on the 1<sup>st</sup> beat vertically as viole/violins play Eb/Gb/Bb). Horizontally or in linear harmony, it is the C half-dim tonality throughout.

Bar 19 = Gb aug (Gb/Bb/D).

Violins I play bowed trem quarter notes Line 1 Gb down to D down to small octave Bb half note decrescendo. Violins II play Line 1 bowed trem D up to Gb back down to D down to small octave Bb quarter notes. Violas play small octave Bb down to Gb quarter notes to D half note. Celli play small octave D whole note. The harmonica continues the melody line on “3” triplet value quarter notes Line 2 C down to Bb back to C.

Bar 20 = A min 9<sup>th</sup> (A/C/E/G/B) to ???? (E/G/B/Db/A). [:42] *Rall.*

Here the viole and violins play fingered tremolos for two bars. Violins I are fingered trem < > between half notes Line 1 G up to B and then B down to G half notes. Violins II are fingered trem between half notes Line 1 E to G, and then G down to E. Viole are fingered trem between small octave A-B and then B-A. VC play small octave A half note legato down to E half note. The harmonica plays Line 2 C to Db half notes.

Bar 21 = Eb minMaj 7<sup>th</sup> (Eb/Gb/Bb/D) to C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).

Violins I are fingered trem between Gb-Bb half notes and then Bb-Gb, while violins II play D-Gb and then Gb-D, and viole are fingered trem Gb-Bb to Bb-Gb. VC play small octave E half note legato down to C half note. The harmonica plays Line 2 D to Eb half notes.

Bars 22-23 = E min (E/G/B) [[also E min/9 (E/G/B/F#) with the viola's F# note]

Violins I play *p* > Line 1 E/B whole notes legato to (Bar 23) E/G whole notes. Violins II play B/G whole notes to small octave and Line 1 B whole notes next bar. Viole play small octave E/G whole notes tied to whole notes next bar. VC play Great octave E/B whole notes tied to whole notes next bar. The harmonica finishes the phrase with the Line 2 F# whole note tied to half note next bar (followed by a half rest). In Bar 22, the vd'a (viola d'amore) plays (treble clef) *f espr* < Line 2 F# half note to E quarter

note to “3” triplet value descending 8<sup>th</sup> notes D-C-G. Repeat next bar but *mf* <.

Bar 24 = Ab maj (Ab/C/Eb).

Violins I play *pp* Line 1 C/Ab whole notes, violins II on Ab/Eb, viole on small octave Eb/Ab, and VC on Great octave Ab and small octave Eb whole notes. Vd’a plays Line 2 D half note to C quarter note to “3” triplet value descending 8<sup>th</sup> notes Line 1 Ab-Eb-C followed by the standard viola clef sign (alto clef where the middle C is on the middle line of the staff).

Bar 25 = D maj (D/F#/A) to D min (D/F/A).

Violins I play crescendo-decrescendo air pins ( < > ) Line 1 D whole note. Violins II play small octave A half note legato and crescendo to Ab half note decrescendo. Viole play small octave F# down to D half notes. VC play Great octave D/A half notes to F half note. The vd’a plays Line 1 G# quarter note to “3” triplet 8ths figure F#-D-F# up to Ab quarter note to “3” triplet 8ths Gb-D-Gb.

Bar 26 = E Dom 9<sup>th</sup> (E/G#/B/D/F#). [1:03]

Violins I play Line 1 D/F# whole notes legato to (Bar 27) D/G# whole notes decrescendo. Violins II play small octave G# and Line 1 F# whole notes legato to (Bar 27) Bb/G# whole notes decrescendo [I wonder if that Bb is supposed to be B instead since the top line VC play B instead of Bb...]. Violas play small octave E/G# whole notes to (Bar 27) D/G# while celli play Great octave E/B tied to next bar. The vd’a plays *p* < descending Line 1 quarter notes B-F#-D-B (small octave B) while the harmonica plays contrary motion (ascending) quarter notes Line 1 B-C#-D-E.

Bar 27 = E Dom 7<sup>th</sup> (E/G#/B/D).

The harmonica continues the two-bar phrase on Line 2 G# half note to F# half note, while the vd’a plays small octave F# quarter note to G# half note (end of legato phrase) to A quarter note (start of new phrase).

Bar 28 = D maj (D/F#/A).

VC play Great octave D/A whole notes crescendo to (Bar 29) D/BB whole notes decrescendo, while violas play D/F# whole notes to D next bar. Violins are silent in Bar 28. The vd’a plays small octave B to middle C# 8<sup>th</sup> notes to D half note to E quarter note. The harmonica is silent.

Bars 29-30 = N/A. (G#/Bb/D)

Violins play Bb/D (d') whole notes *p* > while violas and celli play as given above. The viola plays G# to F# half notes. After a half and quarter rest, the harmonica plays *p* Line 1 D quarter note to (Bar 30) G# to F# half notes decrescendo played tremolo [or, if you prefer, its synonym *tremolando* meaning to tremble or shake](notated like the bowed trem of the strings).

Bars 31-39 = Repeat Bars 1-9. *A tempo Primo*. [start 1:20]

Bar 40 = Ab min (Ab/Cb/Eb) to D min (D/F/A). [end of page 2]

This bar pretty much repeats Bar 10 (that repeats Bar 9). However the rapidly ascending 8<sup>th</sup> note bowed tremolos are crescendo fortissimo. Also, VC play BB half note to Cb quarter note (followed by a quarter rest). The harp and harmonica are silent in this bar (unlike Bar 10).

Bars 41-42 = A min (A/C/E) to Bb min (Bb/Db/F). *Molto Sost e Largamente* [1:42]

Violins I play *ff* Line 2 C/A half notes legato to Bb/F half notes (repeat next bar). Violins II play Line 1 A and Line 2 E half notes legato down to F/Db half notes (repeated in Bar 42). Viola play small octave C half notes up to F/Db half note, while celli play Great octave E half note up to Bb half note (repeated next bar). CB play *sff* Great octave A half note followed by a half rest (repeat next bar).

Bar 43 = A min (A/C/E) to F min 7<sup>th</sup> (F/Ab/C/Eb) [1:50]

The strings play a two-bar legato phrase of descending half notes decrescendo. Violins I play Line 2 C/E to Ab/C half notes while violins II play Line 1 E/A down to C/Eb half notes. Viola play middle (Line 1) C down to small octave Ab half notes. VC play A/E (e) to F/C half notes. Basses are silent for these two bars.

Bar 44 = A min (A/C/E) to Db maj (Db/F/Ab).

Violins I play Line 1 E/A to Db/F half notes while violins II play A/Line 1 C to Ab/Db half notes. Viola play small octave E to Db half notes. Celli play A/E to F/Db half notes.

*molto sostenuto* *Bul. De (Night Digger)*

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*molto sostenuto e forte*

Bar 45 = A min/9 (A/C/E/B). [1:59]

Here the *sord* vd'a plays the melody line *p espr* < on Line 1 B half note to A quarter note to "3" triplet value 8<sup>th</sup> notes G-E-C. Violins I play *pp* Line 1 C/E whole notes legato to (Bar 46) C/Eb whole notes while violins II play small octave A and Line 1 E to G/Eb whole notes. Viole play small octave C to (Bar 46) Eb whole notes. VC play Great octave E to G whole notes while CB play Great octave A to G whole notes. Note: Herrmann self-borrowed this for his "Echoes" concert score....

Bar 46 = C minMaj 7<sup>th</sup> (C/Eb/G/B).



The vd'a continues the melody line crescendo on Line 1 B half note to A quarter note to "3" triplet 8ths G-Eb-C.

Bar 47 = F Dom 9<sup>th</sup> (F/A/C/Eb/G).

After a quarter rest, the vd'a plays crescendo A to G quarter notes to "3" triplet 8ths Eb-C-A. Violins play *pp* G/A whole notes to (Bar 48) Ab/D (d') whole notes. Viole play *pp* small octave Eb whole note legato to (Bar 48) D whole note, while VC play Great octave F whole note tied to F whole note next bar.

Bar 48 = D dim (D/F/Ab).

The vd'a continues the melody line on Line 1 D quarter note legato up to F half note decrescendo to D quarter note crescendo.

Bar 49 = F Dom 7<sup>th</sup> (F/A/C/Eb).

Violins play A/C whole notes legato to (Bar 50) Ab/D whole notes. Viole play small octave Eb to (Bar 50) D whole note, while VC play

Great octave F whole note tied to next two bars. The vd'a plays middle C quarter note up to Eb dotted half note decrescendo. After a half rest, the harp plays *pp* ascending 8<sup>th</sup> notes starting Great octave F up to small octave Eb to A to middle C.

Bar 50 = D dim (D/F/Ab).

The vd'a continues on Line 1 D quarter note up to F half note crescendo to D quarter note.

Bar 51 = F Dom 7<sup>th</sup> (F/A/C/Eb).

The vd'a plays middle C quarter note to Eb half note to D quarter note. After a quarter rest, the harp plays again rising 8<sup>th</sup> notes F-Eb-A-C. Violins play A/C whole notes, viole on Eb, and celli still on the tied F whole note.

Bars 52-54 = E maj (E/G#/B) or C# min 7<sup>th</sup> (C#/E/G#/B).

Strings are now *poco a poco sords* (gradually muted). Violins II play small octave G# whole note tied to next bar and tied to half note in Bar 54 (followed by a half rest). Viole play as such on small octave E, and VC on Great octave E/B. The vd'a continues the melody phrase crescendo on middle C# half note to B down to G# quarter notes to (Bar 53) middle C# dotted half note to B quarter note tied to B half note in Bar 54 (end of phrase). After a quarter note it plays small octave G# quarter note. After a quarter rest in Bar 53, the harp plays rising 8<sup>th</sup> notes starting Great octave E-B-E-G# (followed by a quarter rest).

Bar 55 = ??? (C#/E/G/Bb). Possibly then C# min 7<sup>th</sup> b 5<sup>th</sup>.

The vd'a plays middle C# whole note. After a half rest, the harp plays rising 8<sup>th</sup> notes E-Bb-E-G#. Violins II play small octave G# whole note tied to dotted half note next bar decrescendo (followed by a quarter rest). Viole play as such on E, and VC on E/Bb whole notes to (Bar 56) E/B dotted half notes.

Bar 56 = E maj (E/G#/B).

The vd'a plays small octave B dotted half note followed by a quarter rest. After a quarter rest, *sords* violins I play *pp* rising quarter notes starting Line 1 B up to Line 2 E up to G#.

Bar 57 = A maj (A/C#/E) to E maj 7 # 5<sup>th</sup> (E/G#/B#/D#). *Molto Adagio e Sost* [2:45]

Strings are soli for three bars. Muted violins I play *pp* Line 3 C# half note down to D# legato to E quarter notes (all three notes under the slur/phrase line). Muted violins II play Line 2 C#/A half notes down to Line 1 D#/B# quarter notes legato to F/C# quarter notes. Viole (also sords) play middle C# down to G# half notes. VC play A/E half notes legato down to E/B# half notes.

Bar 58 = D min (D/F/A) to G# dim 7<sup>th</sup> (G#/B/D/F).

Violins I play Line 2 A half note down to B to C quarter notes, while violins II play A/F half notes down to B/G# to middle C/A quarter notes. Violas play small octave F to G# half notes. VC play Great octave D/A half notes legato up to F/D (d) half notes.

Bar 59 = Bb maj (Bb/D/F) to E maj (E/G#/B).

Violins I play Line 2 D half note down to Line 1 G# to A quarter notes. Violins II play Line 1 D/Bb half notes down to G#/E to A/F quarter notes. Violas play small octave D to E half notes, and celli play F/D half notes legato to Great octave E/B half notes. *Sords* CB now join in playing *pp* Great octave Bb half note legato to B half note.

Bars 60-61 = F min (F/Ab/C) to D half-dim 7<sup>th</sup> (D/F/Ab/C).

Violins I play Line 2 C whole note tied to dotted half note next bar (followed by a quarter rest) while violins II play Line 1 C/Ab notes. Violas play small octave Ab whole note tied to dotted half note in Bar 61, while VC play Great octave F. CB plays Great octave whole note (silent in Bar 61). The vd'a plays *espr* small octave C quarter note legato to D half note crescendo to E quarter note to (Bar 61) E quarter note legato to D dotted half note decrescendo. The D emphasis of the vd'a combined with the altri strings' F/Ab/C notes suggest the D half-diminished seventh tonality.

Bar 62 = A maj (A/C#/E) to E maj 7 #5<sup>th</sup> (E/G#/B#/D#).

The bar starts off exactly with the same half notes as in Bar 57. Then violins I play Line 3 D# dotted quarter note legato to E 8<sup>th</sup>, while violins II play Line 2 D#/B# dotted quarter notes to E/C# 8ths. Violas play the C# up to G# Line 1 half notes, while VC play A/E to E/B# half notes.

Bar 63 = D min (D/F/A) to G# dim 7<sup>th</sup> (G#/B/D/F).

The half notes are exactly the same as in Bar 58. Violins I then play Line 1 B dotted quarter note to Line 3 C 8<sup>th</sup>, while violins II play B/G# dotted quarter notes to Line 3 C/A 8ths, viole play G# and VC play F/D half notes.

Bar 64 = Bb maj (Bb/D/F) to E maj (E/G#/B).

Violins I play Line 3 D half note down to Line 2 G# dotted quarter note to A 8<sup>th</sup>, while violins II play Line 2 D/Bb half notes down to G#/E (e'') dotted quarter notes legato to A/G# 8ths. Viole play Line 1 D to E half notes, while VC play BB/F to E/B half notes.

Bars 65-66 = F min (F/Ab/C) to D half-dim 7<sup>th</sup> (D/F/Ab/C).

The vd'a repeats Bars 60-61. This time violins I play an octave higher than in Bars 60-61 with Line 3 C (instead of Line 2) whole note tied to dotted half note in Bar 66 (followed by a quarter rest) while violins II play Line 2 C/Ab notes, and viole play Line 1 Ab notes. VC play small octave F and Line 1 C whole notes tied to dotted half notes next bar.

Bar 67 = ??? (G/B/D/C#). [3:29]

Strings play a one-bar rhythmic pattern *sotto voce* (repeated in Bar 69). I am not sure of the intended tonality. G/B/D of course is G major, but the added C# creates a non-standard tonality and at least a mild dissonance. Violins I play *pp* crescendo small octave B and Line 1 C# 8ths to B/C# quarter notes to two B/C# 8ths to B/C# quarter notes to B/C# 8ths. Violins II play this pattern small octave G/B notes. Viole play the pattern on small octave D/G, and celli play it on G/D (d) notes.

Bar 68 = F# maj (F#/A#/C#) to F# maj/9<sup>th</sup> (F#/A#/C#/G#).

Violins I play small octave and Line 1 F# dotted half notes decrescendo (followed by a quarter rest) while violins II play A#/C# dotted half notes. Viole play small octave C#/A# dotted half notes, and celli play F#/C# notes. CB plays F# as well. After a quarter rest, the vd'a plays *p espr* < small octave G# half note legato to F# quarter note decrescendo.

Bar 69 = ??? (G/B/D/C#).

Repeat of the rhythmic pattern of Bar 67.

Bar 70 = ??? (A/C/E/D).

Violins I play A/E (e') dotted half notes decrescendo (followed by a quarter rest) while violins II play A/C notes. Viole play small octave D/A notes, and VC play Great octave D/A, and CB play small octave D. After a quarter rest, the vd'a plays E half note to D quarter note.

Bars 71-72 = A maj (A/C#/E)



Violas (treble clef) play *pp* Line 1 A and Line 2 E/A whole notes tied to whole notes in Bar 72. Violins II play Line 2 A up to Line 3 D half notes to (Bar 72) Line 3 C# whole note. Violins I play Line 2 and Line 3 C# half notes up to F/F half notes to (Bar 72) Lines 2 & 3 E whole notes. In the second half of Bar 71, the D/F notes temporarily creates the D/F/A/E tonality of the D diminished added 8<sup>th</sup>.

Bar 73 = A maj (A/C#/E).

In the final two bars, only the violins play. Violins II play Line 1 A and Line 2 E/A whole notes tied to whole notes next bar and held fermata. Violins I play Lines 2 & 3 C# up to Lines 2 & 3 F half notes crescendo.

Bar 74 = N/A.

Violins I settle on Lines 2 & 3 E whole notes held fermata and decrescendo. Only the A/E dyad (a strong perfect 5<sup>th</sup> interval) is heard. In the recording, the final two bars were not used. Bar 72 seques (in the cd) to cue II at 4:02 in track # 1 (labeled as “Scene One” that lasts 6:04).

End of cue.

#### *Chord Profile Analysis:*

46% minor  
29% major  
8% half-dim 7ths  
5% Dom 7ths  
2% Dom 9ths  
2% minMaj 7ths  
2% dim  
2% dim 7ths  
2% maj 7 #5<sup>th</sup>

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Cue II IM2 *Lento assi* in C time. 10 bars, page 5, :42.

Bar 1 = A maj (A/C#/E) to C maj 9 #5 #9 (C/E/G#/B/D#).

The sords are *sords* (muted) playing patterns similar to the “Prelude” starting Bar 62. Violins I play *pp* Line 2 A/Line 3 C# half notes to B/D# dotted quarter notes legato to C#/E 8ths. Violins II play Lines 2 & 3

C# half notes to D#/D# dotted quarter notes to E/E 8ths. Violas play Line 3 [written Line 2 but with the 8va ottava above the notes] C# half note legato down to G# half note. VC play small octave A/Line 1 E half notes legato down to E/middle C half notes.

Bar 2 = D min (D/F/A) to G# dim 7<sup>th</sup> (G#/B/D/F).

In the same pattern, violins I play Line 3 F/A half notes to G#/B dotted quarter notes to A/C 8ths, while violins II play Lines 2 & 3 A half notes to B/B dotted quarter notes to C 8ths. Viole play Line 2 F half note legato to G# half note, while VC play small octave D/A half notes legato up to F/Line 1 D half notes.

Bar 3 = Bb maj (Bb/D/F) to E maj (E/G#/B).

Violins I play Line 2 Bb/Line 3 D half notes to E/G# dotted quarter notes to F/A 8ths, while violins II play Lines 2 & 3 D half notes down to G# dotted quarter notes to A 8ths. Viole play Line 2 D to E half notes, and VC play Bb/F to E/B half notes.

Bars 4-5 = F min (F/Ab/C) to D half-dim 7<sup>th</sup> (D/F/Ab/C).

*Sord* vd'a plays *p* < small octave C quarter note to D half note to E quarter note to (Bar 5) E quarter note to D dotted half note decrescendo. Violins I play Line 3 Ab/Line 4 C whole notes tied to dotted half notes next bar (followed by a quarter rest) while violins II play Lines 3 & 4 C whole notes tied to dotted half notes next bar. Viole play Line 3 Ab notes, and VC play F/Line 1 C notes.

Bar 6 = A maj (A/C#/E) to E maj 7 #5 (E/G#/B#/D#).

This bar exactly repeats Bar 57 in the "Prelude."

Bar 7 = D min (D/F/A) to G# dim 7<sup>th</sup> (G#/B/D/F).

This bar exactly repeats Bar 58 in the "Prelude."

Bar 8 = Bb maj (Bb/D/F) to E maj (E/G#/B).

This bar exactly repeats Bar 59 in the "Prelude."

Bars 9-10 = F min (F/Ab/C) to D half-dim 7<sup>th</sup> (D/F/Ab/C).

Pretty much duplicating Bars 60-61 in the "Prelude," we find violins I playing Line 2 C whole note tied to whole note next bar held fermata and decrescendo, while violins II play Line 1 C/Ab whole notes, viole on small octave Ab, and VC on F/C (c) whole notes. The CB plays (as the bottom line celli) Great octave F whole note tied to F whole note in end Bar 10. The vd'a plays small octave C quarter note to D half note

decrescendo (followed by a quarter rest). In Bar 10, it plays E quarter note legato to D half note decrescendo (followed by a quarter rest).

End of cue.

#### Chord Frequency Analysis:

30% minor  
30% major  
20% half-dim 7ths  
10% dim 7ths  
5% maj 9 #5 #9  
5% maj 7 #5

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Cue III 2M1 *Molto Sost e Largamente* in C time. 28 bars, pages 6-7, 1:18. Located on track # 1 starting at 4:41 (Bar 1) thru 5:14 (Bar 5). Note, however, that on this cd suite (named "Scenario Macabre for Orchestra"), the music cuts away from the rest of the cue and seques at 5:15 to Cue XIII. Bars 7 thru Bar 23 can be found at the start of track # 5 ("Scene Five").

Bars 1-2 = A min (A/C/E) to Bb min (Bb/Db/F).

Strings are *sords*. Violins I play *ff* > Line 2 C/A half notes legato (short *slur* curve line) to Bb/F half note. Repeat in Bar 2 *f* > (forte decrescendo). Violins II play A/E (e'') half notes to F/Db half notes (repeated next bar *f* >). Viole play *ff* small octave C half notes legato up to divisi F/Db half notes. VC play Great octave E half note legato slur up to

Bb half note. The CB play *ff* on Great octave A half note (followed by a half rest).

Bar 3 = A min (A/C/E) to F min 7<sup>th</sup> (F/Ab/C/Eb).

The strings play descending half notes for two bars *mf* >.

Violins I play Line 2 C/E to Ab/C half notes, while violins II play Line 1 E/A to C/Eb half notes. Violas play middle (Line 1) C half note down to small octave Ab half note. VC play A/E (e) half notes down to F/A half notes. CB are silent for two bars.

Bar 4 = A min (A/C/E) to Db maj (Db/F/Ab).

Violins I continue the descent on Line 1 E/A half notes to Db/F half notes, while violins II play A/C to Ab/Db half notes. Violas play D to Db half notes, and VC play A/E to F/Db half notes.

Bars 5-6 = A min (A/C/E) to Bb min (Bb/Db/F). *Rall.* [5:09]

Strings play *p* > half note chords (repeated *pp* > in Bar 6).

Violins I play Line 1 C/A half notes legato slur to Bb/F, while violins II play A/E to Bb/Db half notes. Violas play small octave C up to F half notes. VC play Great octave E half note up to Bb half note. CB play Great octave A half note (followed by a half rest). After a half rest, the harp plays *pp* arpeggiando (vertical wavy line rolled chord) half notes Contra-octave Db/small octave Db/F/Bb/ Line 1 Db/F half notes. In Bar 6, after a half rest, the harp plays only the bottom four notes.

Bars 7-10 = N/A. *Subito Vivo*.

On the written score, Bar 7 commences at :31 and ½. As given, on the cd this section of the cue begins at the start of track # 5 (Scene Five). According to Lasher in the cd liner notes, this was apparently how Herrmann wanted the “Scenario” to be edited.

Violins I & II are fingered tremolo *sff* > small octave A half note to Bb half note (repeat the figure same bar) to (Bar 8) A whole note (to Bb) trill (*tr*~~~~~), repeated in Bars 9 & 10. Violas play the figures on small octave E-F half notes to (Bars 8-10) E (to F) whole note trills. After a half rest in Bar 8, the harmonica plays *f* rising Line 1 8<sup>th</sup> notes E-F-G-A (crossbeam connected) to (Bar 9) two such figures to (Bar 10) E whole note tremolo.

Bars 11-15 = N/A.



Violins and viole repeat Bar 7 in Bars 11-12, and then repeat Bars 8-10 in Bars 13-15 (trills). VC/CB are (*senza sord*) *pizz* playing *ff* descending 8<sup>th</sup> notes starting small octave D-C-Bb-A (crossbeam connected) and played 2X in Bar 11 to (Bar 12) rising 8<sup>th</sup> notes G-A-Bb-C to (*arco*) A half note *sff* and rinforzando-marked ( > above the note) tied to whole notes in Bars 13-14. In Bar 13, the harmonica plays forte rising 8<sup>th</sup> notes E-F-G-A figures twice to (Bar 14) E-F-G-A 8ths to descending BB-A-G-F 8ths to (Bar 15) E whole note trem.

Bars 16-20 = N/A.

The strings repeat Bars 11-15. In Bar 18, the harmonica plays *ff* descending 8<sup>th</sup> notes starting Line 1 E-D-Bb-A figures twice to (Bar 19) E-D-Bb-A to ascending G-A-Bb-C 8ths to (Bar 20) A whole note trem.

Bars 21-23 = N/A.

The violins and violas repeat the fingered trem patterns for two bars. VC/CB pluck descending 8<sup>th</sup> note figures E-D-BB-A twice to (Bar 22) E-D-Bb-A to ascending D-E-F-G to (Bar 23) *arco* Great octave Ab whole note *sfp* held fermata and tied to dotted half note in Bar 24.

Bars 24-27 = Ab min (Ab/Cb/Eb) to F maj 7<sup>th</sup>(F/A/C/E). *Meno Mosso*.

These end bars are not on the cd that I can find quickly, but they are definitely in the movie. The harmonica plays Line 1 Cb/Eb quarter note dyad played 3X to C/E quarter note dyad. Repeat thru Bar 27. After a half and quarter rest, the harp is arpeggiando *pp* on Great octave F/A/small octave C/E/F/A/Line 1 C/E quarter notes. Repeat thru Bar 27. Violins I are *ponticello pp* bowed trem Line 1 Eb dotted half note to E quarter note bowed trem (repeat thru Bar 27) while violins II are similarly played on Line 1 Cb dotted half note to C quarter note, and viole play as such on small octave Ab dotted half note to A quarter note. After playing the dotted half note tied > *pp* of the Great octave Ab, the VC/CB play F quarter note to (Bar 25) Ab dotted half note to F quarter note (repeat next two bars).

Bar 28 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

The harmonica plays the Cb/Eb whole note dyad held fermata and decrescendo hairpin ( > ).The harp is silent. Violins I are bowed trem *pp* > on Line 1 Eb whole note held fermata while violins II are bowed trem on middle Cb whole note, and viole on Ab. VC/CB play *sfp* Great octave F whole note held fermata and decrescendo.

End of cue.

*Chord Frequency Analysis:*

66% minor

19% maj 7ths

5% major

5% min 7<sup>th</sup>

5% half-dim 7th

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Cue IV 3M1 *Lento* in 7/4 time (3/4 + 4/4). 13 bars, page 8, 1:50.  
Located at the start of track # 6 (Scene Six) on the cd.

Bars 1-2 = ??? (D/G/B/C#) to ??? (F#/A#/C#/E/Bb).

Strings are muted. Violins I play on the up bow ( v symbol above the note) middle C# half note crescendo legato slur to D quarter note to F# whole note decrescendo (repeated next bar). After a half and two quarter rests, the vd'a (treble clef) plays *espr* > Line 1 F# quarter note legato up to Line 2 F# half note (repeat next bar). Violins II play small octave B dotted half note crescendo on the up bow to A#/C# whole notes decrescendo (repeated next bar) while violas play small octave G dotted half note down to E whole note. VC play G/D dotted half notes legato to Great octave E/Bb whole notes. After a half and quarter rest, CB play Great octave E dotted half note decrescendo (followed by a quarter rest). In part we have the G maj (G/B/D) tonality with the added C#, and then we find in part the F# maj (F#/A#/C#) tonality with the added E/Bb. Combined that may suggest the unusual F# Dom 7/b 11<sup>th</sup> (F#/A#/C#/E/Bb).

Bars 3-4 = G maj 7<sup>th</sup> (G/B/D/F#) to ???

Violins I play F# half note to G quarter note to Bb whole note (repeated next bar). After a half and two quarter rests, the vd'a plays Line 1 Bb quarter note up to Line 2 Bb half note. Violins II play Line 1 D dotted half note to Ab/D whole notes, violas play G/B to E/Bb, and VC play G/D to C/E. After a half and quarter rest, CB play Great and small octave E dotted half notes (followed by a quarter rest).

Bar 5 = Bb Dom 7<sup>th</sup> (Bb/D/F/A). C time.

The violas/VC/CB play *tenuto* a short rhythmic pattern. Violas play *p* small octave D/Ab tenuto quarter notes to D/Ab tenuto half notes to

D/Ab tenuto quarter notes. VC play Great octave F/Bb notes in that manner while CB play Great octave Bb tenuto notes.

Bar 6 = Bb Dom 7<sup>th</sup> to ??? (F/A/B/E).

Two more Bb Dom 7<sup>th</sup> tenuto quarter note chords are played, and then viole play small octave E/B half notes tied to half notes next bar decrescendo (followed by a half rest) while VC play Great octave F/A notes, and CB play Great octave A tied half notes. After a half rest, the harp plays *p* and *L.V* (in effect let vibrate) on Contra-octave A/Great octave F/A/small octave E/G/B half notes.

Bar 7 = N/A. *Rall.*

The harmonica plays *pp* rising 8<sup>th</sup> notes Line 1 E-F-G-A (crossbeam connected) to B half note decrescendo and held fermata. Herrmann had marked Bars 5-7 to be played “3 X” but this was not done on the cd at least.

Bars 8-9 = Repeat Bars 1-2. Return to 7/4 time.

The only change is that the vd’a plays, after a half and quarter rest, Line 2 F# whole note, while in Bar 9 the harmonica plays *p* > the Line 1 F# whole note.

Bars 10-11 = Repeat Bars 3-4.

Again the only change is that the vd’a plays in Bar 10 Line 2 Bb whole note, while in Bar 11 the harmonica plays Line 1 Bb whole note.

Bar 12 = Repeat Bar 1. *Sotto voce*. No vd’a heard in this bar.

Bar 13 = Repeat Bar 1.

However, instead of the end whole notes, we find dotted half notes followed by a quarter note held fermata. After a half and quarter rest, the vd’a plays Line 2 F# whole note held fermata and decrescendo.

End of cue.

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Cue V 4M1 *Moderato* in C time. 13 bars, page 9, :49. Located at the start of track # 3 (Scene Three) on the cd. *Sords* strings.

Bars 1-2 = G min(G/Bb/D) to F min (F/Ab/C).

Very nice cue! Muted violins I are *ponticello* and violins II are *sul tasto* forte decrescendo on bowed trem 8<sup>th</sup> notes. We find Line 1 D up to Line 2 D down to Bb to E 8ths (all four notes are crossbeam connected) to next figure of D up to C down to Ab to E tremolo 8ths. Repeat in Bar 2 in *mf* > level, then *p* > in Bar 3, *pp* > in Bar 4, and finally *ppp* > in Bar 5. Violas play forte decrescendo on Line 1 D half note legato slur to middle C half note (repeat next bar). VC play small octave G/Bb half notes to F/Ab half notes (repeat next bar *mf* >).

Bars 2-4 = N/A.

Violas play Bb/D to Ab/C half notes repeated next two bars, each with less volume (*pp* > and then *ppp* >). VC play D/Bb to C/Ab half notes and then silent next five bars.

Bars 5-7 = N/A.

The solo harp now [:16] takes over the 8<sup>th</sup> note figures played previously by the violins. It plays *pp* Line 1 D up to D down to Bb down to E 8ths (crossbeam connected) to next figure of D-C-Ab-E 8ths to (Bar 6) G up to E down to D down to Line 1 E (repeat figure one more time and repeat in Bar 7). The *sord* vd'a plays *pp espr* < Line 1 D half note legato slur to middle C half note to (Bar 6) Bb to A half notes decrescendo to (Bar 7) G to A half notes crescendo.

Bar 8 = N/A. [:28]

The vd'a plays Bb whole note decrescendo. *Nat* violins I (no longer muted) play Line 1 Bb quarter note legato slur up to Line 2 G quarter



note down to F to E quarter notes. *Nat* violins II play Line 1 G quarter note legato slur up to Line 2 E quarter note to D to C quarter notes. *Viole* play *pp* < Bb up to Line 1 G to F to E quarter notes.

Bars 9-10 = N/A.

The *vd'a* plays < > D up to Line 2 D to Bb down to E quarter notes to (Bar 10) D-C-Ab-E in that pattern. The harp plays the notes twice as 8<sup>th</sup> two 8<sup>th</sup> note figures D-D-Bb-E to (Bar 10) D-C-Ab-E. Violins I play > *pp* Line 2 D whole note legato to (Bar 10) C whole note, while violins II play Bb to Ab whole notes. *Viole* play Line 1 D to C whole notes, and VC play *p* > *pp* Great octave Bb whole note to (Bar 10) Ab whole note.

Bars 11-13 = N/A. [:41]

Violins I play < > Line 1 F up to Line 2 D quarter notes to C half note (tacet al fine). Violins II play Line 1 D up to Bb quarter notes to Ab half note (also silent to end of cue). *Viole* play small octave D up to Bb quarter notes to Ab half note. In Bar 12, the violas are soli playing small octave D/F up to Bb/D (d') quarter notes down to Ab/C half notes tied to Ab/C whole notes in end Bar 13 held fermata and held fermata.

End of cue.

*Chord Frequency Analysis :*

100% minor.

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Cue VI 4M2 *Lento* in C time. 23 bars, pages 10-11 (top half of page 11), 1:50. Located track # 3 starting at 1:45.

Bars 1-2 = N/A.

The harp plays *p* rising 8<sup>th</sup> notes Line 1 E-F-G-A (connected by a crossbeam), repeated same bar and in Bar 2. *Sords* violas play *p* Bb/D (d') half notes crescendo on the up bow legato to A/C half notes decrescendo to (Bar 2) small octave G/Bb half notes on the up bow to F/A half notes (with the crescendo-decrescendo hairpins underneath).

Bars 3-4 = D dim (D/F/Ab) to C maj 7<sup>th</sup> (C/E/G/B).

The harp is silent in these two bars. *Sords* violins I play *p* > Line 1 F half note legato slur to E half note (repeated next bar) while violins II play D to middle C half notes. *Viole* play F/Ab to E/G half notes (repeated next bar) while muted celli play Great octave Ab to G half notes.

After a quarter rest, the vd'a plays  $p >$  Line 1 D quarter note up to B half note (repeat next bar).

Bars 5-6 = N/A.

The harp returns playing rising Line 1 8<sup>th</sup> notes D-E-F-G (two such figures), repeated next bar. Viole play  $< >$  Ab/C half notes on the up bow to G/Bb to (Bar 6) F/A to Fb/Ab half notes.

Bars 7-8 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb) to Ab min (Ab/Cb/Eb) to ??? (Cb/Ab/D/G) to D dim 7<sup>th</sup> (D/F/Ab/Cb).

Violins I play [2:14]  $p >$  Line 1 Ab half note to G to F quarter notes (repeat next bar) while violins II play Eb to D half notes. Viole play middle Cb to Ab half notes. VC/CB play small octave F quarter note down to Cb dotted half note to (Bar 8) Great octave F quarter note up to Cb dotted

half note. After a quarter rest, the vd'a (treble clef) plays Line 2 Cb quarter note to D half note (repeated in Bar 8).

Bar 9 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb). [2:25]

Violins I play *pp* < Line 1 Ab whole note legato slur to (Bar 10) Line 2 Eb whole note decrescendo, while violins II play Line 1 Eb whole note up to (Bar 10) Ab whole note. Violas play middle Cb whole note up to E whole note, and celli play small octave F whole note up to (Bar 10) B whole note decrescendo. The harp plays *p* ascending 8<sup>th</sup> notes starting Line 1 Ab-Bb-Cb-Db (crossbeam connected) repeated same bar.

Bar 10 = ??? [probably Fb maj 7<sup>th</sup> (F/Ab/Cb/Eb)]

This is a curious tonality *as written* because while it *sounds* as the Fb maj 7<sup>th</sup>, two of the notes are written enharmonically. As given above, violas play Line 1 E whole note decrescendo, and celli play small octave B. If enharmonically interpreted, then B = Cb, and E = Fb. Otherwise we would have the written notes E/Ab/B/Eb—certainly not a third-stacked standard chord. It is highly unusual for Herrmann to write enharmonically as this beyond his Early Works period (before 1947), so I cannot know if he *intended* to write this chord as such or not with the Fb maj 7<sup>th</sup> *sound* in mind. At any rate, the harp plays two descending 8<sup>th</sup> note figures Eb-Db-Cb-Bb.

Bar 11 = ??? [probably G# dim 7<sup>th</sup> (G#/B/D/F) to ??? (E/Bb/D/Ab)].[2:35]

Violins I play *pp* > Line 1 G# half note legato down to D half note, while violins II play small octave B to Ab half notes. Viole play F/G# half notes to E half notes. VC play Great octave Ab half notes to E/Bb half notes. Once again it is curious that while the violins and viole play the G# half note initially, the celli play the enharmonic Ab half note. After a quarter rest, the vd'a plays Line 1 D# quarter note to D half note.

Bar 12 = G half-dim 7<sup>th</sup> (G/Bb/Db/F) to A min (A/C/E).

Violins I play *pp* > small octave Bb half note legato slur to middle C half note, while violins II play Line 1 F half note down to A half note. Viole play small octave Db/F half notes to E half notes, while VC play Great octave G to A half notes. After a quarter rest, the vd'a plays decrescendo small octave Bb quarter note up to Line 1 E half note.

Bar 13 = Bb min (Bb/Db/F).[1:03 on the score; 2:45 on the cd track # 3]

Violins I play *pp* < Line 1 F whole note legato slur to (Bar 14) E whole note decrescendo, while violins II play Db to C whole notes. Violas play small octave Bb whole note to (Bar 14) A whole note. VC/CB are silent until Bar 17. The harp plays *p* two rising 8<sup>th</sup> figures starting Line 1 A-Bb-C-Db.

Bar 14 = A min (A/C/E).

The harp plays descending 8<sup>th</sup> notes starting Line 2 E-C-B-A 2X.

Bar 15 = Ab min (Ab/Cb/Eb) to F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

Violins combined play crescendo-decrescendo Line 1 Cb/Eb half notes on the up bow legato slur to Ab/D half notes. After a quarter rest, violins play small octave F quarter note crescendo up to middle Cb quarter note legato to Bb quarter note decrescendo. After a quarter rest, the vd'a plays Ab quarter note to G half note decrescendo.

Bar 16 = Db maj (Db/F/Ab) to A min 7 (A/C/E/G).

Violins play Db to middle C half notes, and violins II play small octave Ab to G half notes. After a quarter rest, viola plays Bb to middle C to small octave A quarter notes. After a quarter rest, the vd'a plays Line 1 F quarter note to E half note.

Bar 17 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb) to Ab min (Ab/Cb/Eb).[start of page 11]

Violins a two-bar passage of descending half notes *pp* < > Line 1 Eb/Ab to D/G to (Bar 18) Db/F to C/E. Violas play starting Line 1 Cb to Ab to (Bar 18) Ab to G. VC/CB play small octave F quarter note down to Cb half note to Bb quarter note tied to quarter note next bar to A half note (followed by a quarter rest).

Bar 18 = Bb min 7<sup>th</sup> (Bb/Db/F/Ab) to A min 7<sup>th</sup> (A/C/E/G).

Bars 19-20 = N/A.

Violins are soli strings playing *pp* < > Bb/D half notes legato to A/C half notes. The harp plays *p* 2X ascending 8<sup>th</sup> note figures Line 1 E-F-G-A. In Bar 20, celli are soli strings playing Bb/D (d') half notes on the up bow to A/C half notes. The harp repeats the previous bar.

Bar 21 = D dim (D/F/Ab) to C maj (C/E/G).

Violins play Line 1 D/F to C/E half notes decrescendo, while viole play F/Ab to E/G half notes. After a quarter rest, the vd'a plays Line 1 D quarter note up to B half note.

Bar 22 = D dim to C maj.

The vd'a repeats the previous bar. Violins play D/F half notes to C/E half notes tied to whole notes in end Bar 23, held fermata. Viole play F/Ab half notes to E/G half notes while VC play Great octave Ab to G half notes decrescendo.

Bar 23 = A min 7<sup>th</sup> (A/C/E/G).

Violas play E/G whole notes decrescendo and held fermata. VC play A/E (e) whole notes held fermata. CB play Great octave A whole note *pp* > held fermata.

End of cue.

*Chord Frequency Analysis:*

30% minor

20% half-dim 7ths

10% major

10% maj 7ths

10% dim 7ths

13% min 7ths

7% dim

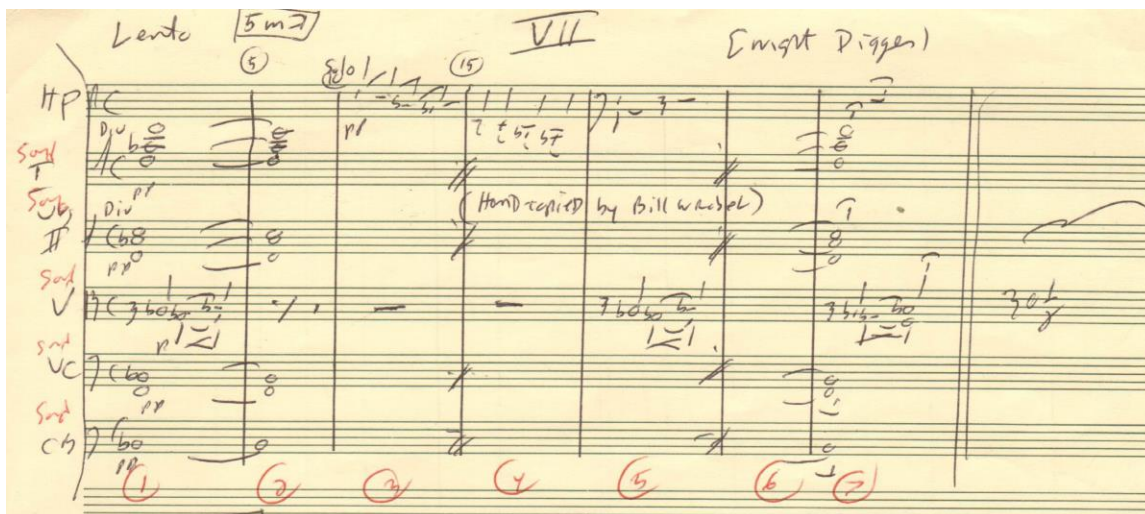
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Cue VII 5M1 *Lento* in C time. 7 bars, bottom half of page 11, :31.  
Located track # 3 starting at 3:39.

Bars 1-2 = Bb Dom 9<sup>th</sup> (Bb/D/F/Ab/C) to ??? (added Gb note, so Gb/Bb/D/F/Ab/C).

The harmonica and vd'a are *tacet*. Strings are *sord* (muted). Violins I play *div pp* Line 2 D/Ab/Line 3 D whole notes tied to whole notes next bar, while violins II play Line 1 D/Ab/Line 2 C whole notes tied to next bar. VC play Great octave F/Bb whole notes tied to whole notes next bar, while CB play Great octave Bb whole notes. After a quarter rest, violas play *p* < Gb/Ab half notes legato to F/Bb quarter notes (repeated next bar). On the 2<sup>nd</sup> beat, the Gb note is introduced by the viole.





Bars 3-4 = Bb Dom 9<sup>th</sup>.

The strings repeat the previous two (except the viole that are silent). The harp plays *pp solo* descending quarter notes each with the let vibrate extending slur. We find Line 2 D-C-Ab-Gb to (Bar 4) Line 1 D-C-Bb-Ab to (Bar 16) small octave D quarter note (followed by a quarter and half rest).

Bars 5-6 = Bb Dom 9<sup>th</sup>.

All strings repeat Bars 1-2.

Bar 7 = Bb Dom 9<sup>th</sup>.

The afore-mentioned whole notes are held fermata. After a quarter rest, the viole play Gb/Ab quarter notes to F/Bb half notes held fermata.

End of cue.

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Cue VIII 5M2 *Lento* in C time. 13 bars, top half of page 12, 1:01. Located on track # 3 starting at 4:19. This time the vd'a is tacet while the harmonica takes its place

Bars 1-3 = N/A.

The harp plays *mp solo* descending quarter notes starting Line 2 D-C-Ab-Gb to (Bar 2) Line 1 D-C-Ab-Gb to (Bar 3) small octave D (followed by rests). In Bar 3, VC play *pp* Great octave F/Bb whole notes tied to whole notes thru end Bar 13 (held fermata there) while CB play as

such on Great octave Bb whole notes. After a quarter rest, violins play Gb/Ab whole notes to F/Bb quarter notes (repeated next two bars).

Handwritten musical score for a jazz ensemble. The score includes staves for Harp (Hp), Violins I (Vln I), Violins II (Vln II), and Viola (Vla). The music is written in a key with one flat (Bb) and a 4/4 time signature. The tempo is marked 'Lento' with a duration of '5 min'. The section is labeled 'VIII (Night Pigeon)'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'pp'. The bottom of the page is signed 'Hand-copied by Bill W. Schell'.

#### Bars 4-7 = Bb Dom 9<sup>th</sup>.

In a layering or pyramiding effect, violins II now join in with Line 1 D/Ab/Line 2 C whole notes tied to whole notes to end of cue. In Bar 5, violins I join in on the layering with Line 2 D/Ab/Line 3 D whole notes thru end of cue. In Bar 6, after a quarter rest, the violas play *mp* > Gb/Ab dotted half notes, repeated in Bar 7. In Bar 6, after a quarter rest, the harp plays *pp* < Line 1 Ab half note legato to Bb quarter note (repeated in Bar 7).

#### Bars 8-9 = Bb Dom 9<sup>th</sup>.

The harp plays descending quarter notes starting Line 2 D-C-Ab-Gb to (Bar 9) Line 1 D-C-Bb-Ab to (Bar 10) small octave D (followed by rests). After a quarter rest, violas play Gb/Ab dotted half notes tied to whole notes in Bar 9.

#### Bars 10-13 = Bb Dom 9<sup>th</sup>.

After a quarter rest, the harp returns playing the notes given in Bars 6-7. Repeat in Bar 12. Violas play Gb/Ab dotted half notes in Bar 10. In Bar 11, they play, after a quarter rest, Gb/Ab half notes to F/Bb quarter notes. In Bar 12, after a quarter rest, they play Gb/Ab dotted half notes tied to whole notes held fermata in end Bar 13.

End of cue.

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Cue IX 5M3 *Lento* in C time. 5 bars, bottom half of page 12, :27.  
This cue is *not* on the cd, although the very similar cue X is (as I'll indicate where later). Here we have two simultaneous chords (polychord effect or layering). Strings are muted. The harp and vd'a are *tacet*.

Bars 1-2 = E min (E/G/B) + G# min(G#/B/D#).

Violins I are *pp sempre* playing on the up bow Line 2 E/G/B/Line 3 E whole notes legato to (Bar 2) D#/G#/B/D# whole notes. Violins II play Line 1 D#/G#/B#/D# legato to (Bar 2) E/G/B/Line 2 E whole notes. Violas play Ab/middle Cb wholes on the up bow to (Bar 2) Cb/Eb/ The harmonica plays crescendo rising Line 1 quarter notes Eb-Fb-Gb-Ab (repeated next bar).

Bars 3-4 = A min (A/C/E) + D min (D/F/A).

Violins I play Line 2 E/A/Line 3 C/E whole notes legato to (Bar 4) D/F/A/Line 3 D whole notes. Violins II play Line 1 D/F/A/Line 2 D whole notes legato to (Bar 4) E/A/C/Line 2 E. Violas play Line 1 C/E half notes down to A/C half notes (repeated next bar). The harmonica plays crescendo descending Cb-Bb quarter notes to Line 1 A half note (repeated next bar). Repeat signs indicate that Bars 1-4 are repeated once.

Bar 5 = E min (E/G/B).

Violins I play Line 2 E/G/B/Line 3 E whole notes held fermata, while violins II play B/E/G/Line 2 B whole notes, and violas play small octave G/B whole notes on fermata hold. The harmonica plays *f* > Line 1 B whole note held fermata.

End of cue.

100% minor triads.

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Cue X 6M1 *Lento* in C time. 9 bars, top half of page 13, :56.  
Located on track # 3 starting at 5:22.

Bars 1-4 = Repeat Bars 1-4 Cue IX.

The strings are *com a sopra* Bars 1-4 of the previous cue (polychords of E min and G# min). The harmonica plays *p* < rising Line 1 quarter notes Eb-Fb-Gb-Ab (repeated in Bar 2) to (Bar 3) Cb-Bb quarter notes to A half note crescendo (repeated in Bar 4).

Bar 5 = E min (E/G/B) + D min (D/F/A).

The harmonica plays rising quarter notes again as given. Violins I play Line 2 E/G/B/Line 3 E whole notes legato to (Bar 6) E/A/C/E whole notes. Violins II play Line 1 D/F/A/Line 2 D to (Bar 6) E/A/C/E whole notes. Violoncello play Ab/middle Cb whole notes. This creates a bit of dissonance especially with the D min chord. The harmonica plays rising quarter notes as given.

Bar 6 = A min (A/C/E).

Violoncello play Line 1 C/E half notes legato to A/C half notes. The harmonica plays descending notes as given.

Bar 7 = E min + G# min.

Violins repeat Bar 1 while violoncello play G/B whole notes. The harmonica repeats Bar 5.

Bar 8 = D min 9<sup>th</sup> (D/F/A/C/E) + C maj 7<sup>th</sup> (C/E/G/B).

Violins I play Line 2 D/F/A/D legato to (end Bar 9) E/G/B/E whole notes held fermata. Violins II play Line 1 E/G/B/E (e'') whole notes to (Bar 9) B/E/G/B). Violoncello play Line 1 C/E to A/C half notes to (Bar 9) G/B whole notes held fermata. The harmonica repeats Bar 6 in Bar 8 and is silent in Bar 9.

End of cue.

Predominantly minor dominated cue.

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Cue XI 6M2 *Lento* in C time. 37 bars, pages 13-15, 2:39. Located at the start of track # 4 (first 32 seconds only or up to Bar 11 only).

Bar 1 = Ab min (Ab/Cb/Eb).

Violins I play *pp* Line 2 E/Bb/Line 3 E whole notes tied to whole notes thru Bar 3. Violins II play *pp* Line 1 Ab/Line 2 Cb/Eb half notes tied to whole notes thru Bar 3.

Bars 2-3 = G min (G/Bb/D).

Continuing the tonal pyramid or layering, violas join in Bar with G/Bb/D (d') whole notes tied to whole notes next bar. After a half rest, VC play Great octave E/A half notes tied to whole notes next bar, while CB play Great octave A. It is possible with the added E/A notes that Herrmann intended to create the E half-dim 7/11 tonality (E/G/Bb/D/A) but we cannot know for certain.

Bars 4-5 = G min (G/Bb/D) to Ab maj (Ab/C/Eb). *Subito Allegro*.

Here we return to the "Prelude" pattern played *sff con forza*. At the end of Bar 5, the harmonica and harp repeats Bar 10 of the Prelude (D minor gliss of the harp, etc).

Bars 6-10 = Ab maj(Ab/C/Eb) to B min (B/D/F#).

These bars repeat Bars 11-15 of the Prelude.

Bar 11 = B min.

The violins and violas continue with the descent of the bowed tremolo descent of quarter notes. VC play "3" bracketed triplet value Line 1 D whole note to small octave A half note decrescendo. After a half and quarter rest, the harp is gliss from Great octave D up to Line 3 D. The harmonica plays the Line 2 Gb whole note decrescendo.

Bar 12 = Ab min (Ab/Cb/Eb). *Lento*.

We return to the pattern given in the first three bars but extended in this passage thru Bar 19. Violins I play E/Bb/E whole notes again but tied to whole notes thru Bar 19. After a half rest, violins II play Ab/Cb/Eb half notes tied to whole notes thru Bar 15 and tied to half notes in Bar 16 (followed by a half rest).

Bar 13 = G min (G/Bb/D).

Violas play G/Bb/D whole note tied to whole notes thru Bar 15 (repeat in Bars 18-19). After a half rest, VC play Great octave E/A half notes tied to whole notes next bar while CB play A.

Bars 14-15 = G min + Ab min.

As given, violas play the G min (into Bar 15), and violins play Ab min (while violins I continue with Line 2 E/Bb/E).

Bar 16 = Ab min.

In reverse pyramiding, only the violins are heard in this bar. However, as given, violins play half notes followed by a half rest. Violins I continue on thru Bar 19.

Bar 17 = Ab min.

After a half rest, violins I return with the Ab/Cb/Eb half notes tied to whole notes thru Bar 19.

Bars 18-19 = Ab min + G min.

More pyramid layering again as the violas return playing the G/BB/D whole notes tied to whole notes in Bar 19. After a half rest, VC play E/A half notes tied to whole notes next bar, and CB play A.

Bars 20-21 = G min to Ab maj. *Subito Allegro*.

Repeat of Bars 4-5 of the Prelude pattern.

Bars 22-23 = E min.

Repeat of Bars 9-10 of the Prelude except here the harmonica plays (unlike Bar 9 of the Prelude) sounding Line 2 Ab dotted half note to G quarter note to (Bar 10) F to Eb quarter notes to F half note.

Bar 24 = E min.

Strings repeat the previous bar (rapid ascent of tremolo 8<sup>th</sup> notes). The harmonica plays Eb whole note decrescendo. The harp repeats the last beat gliss of Great octave D up to Line 3 D. VC play rising quarter notes AB-A-Bb-Cb.

Bars 25-27 = Ab min (Ab/Cb/Eb) to F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).  
*Poco rall.*



Strings play *ponticello* descending quarter note tremolos.  
Violins I play starting Line 3 Ab-Eb-Cb-Ab to (Bar 26) Line 2 Eb-Cb to Line 1 Ab-Eb to (Bar 27) Cb to small octave Ab quarter notes (followed by a half rest). Violins II play Line 3 Eb-Cb to Line 2 Ab-Eb to (Bar 26) Cb-Ab-Eb-Cb to (Bar 27) small octave Ab quarter note (followed by a quarter and half rest). Viole (treble clef) plays starting Line 3 Cb to Line 2 Ab-Eb-Cb to (Bar 26 in the standard alto clef) Line 1 Ab-Eb-Cb-Ab to (Bar 27) small octave Eb (followed by rests). VC (in the “k” tenor clef) play Line 1 Ab-F-Eb-Cb to (Bar 26 in the standard bass clef) small octave Ab-F-Eb-Cb to (Bar 27) Great octave Ab-F-Eb (followed by a quarter rest). After a quarter rest in Bar 27, the CB play *p* > (non-trem) small octave F-Eb-Cb quarter notes.

Bar 28 = N/A. *Largo* in  $\frac{3}{4}$  time.

The CB descends to Great octave Bb dotted half note played *pp* and tied to dotted half note next bar and to dotted half note in Bar 30 in C time, followed by a quarter rest.

Bars 29-30 = N/A.

After a quarter rest, celli pluck *pizz pp* Great octave Gb/Bb quarter notes twice to (Bar 30 in C time) Gb/Bb to Ab/C to Bb/Db quarter notes (followed by a quarter rest).

Bars 31-33 = N/A.

CB play crescendo Great octave E to F quarter notes to Gb half note tied to (Bar 32 in  $\frac{3}{4}$  time) dotted half note decrescendo. After a quarter rest in Bar 32, VC play Gb/Bb to Ab/C quarter note dyads to (Bar 33 in C time) Bb/Db (followed by rests). After a quarter rest in Bar 33, CB play small octave F-Eb-Cb quarter notes decrescendo to (repeat Bars 28-33). Repeat marks are indicated between Bars 28-33.

Bars 34-37 = N/A.

CB repeat Bars 28-30 again (also VC in Bars 35-36 repeating Bars 29-30) to (end Bar 37) E to F quarter notes crescendo to Gb half note decrescendo and held fermata.

End of cue.

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Cue XII 6M3 *Lento* in C time. 45 bars, page 16 and top half of page 17, 2:24. Located on track # 4 starting at :34.

Handwritten musical score for a 24-staff orchestra, featuring various instruments and vocal parts. The score is divided into three systems, each with a key signature change and a tempo marking.

**System 1 (Bars 1-5):** Key signature: C major. Tempo: *Lento*. The score includes parts for Horn (Hr), Harp (HP), Violin I (V1), Violin II (V2), Viola (V), Violoncello (VC), and Contrabass (CB). The first system is marked "Echo chamber" and "Night Dragon".

**System 2 (Bars 6-34):** Key signature: D major. Tempo: *Allegro*. The score includes parts for Horn (Hr), Harp (HP), Violin I (V1), Violin II (V2), Viola (V), Violoncello (VC), and Contrabass (CB). The second system is marked "Echo out" and "Echo chamber".

**System 3 (Bars 35-37):** Key signature: E major. Tempo: *Allegro*. The score includes parts for Horn (Hr), Harp (HP), Violin I (V1), Violin II (V2), Viola (V), Violoncello (VC), and Contrabass (CB). The third system is marked "Echo chamber".

The score is handwritten and includes various performance markings, such as "Hand-copied by Bill Washel" and "Sightation".

Bars 1-5 = N/A.  
 There are no "stacked thirds" or third-related standard harmony in this cue. Instead we find the muted (*sord*) violins and violas playing

(initially) ascending to descending glissandi *pp sempre* and played *sul tasto*. Under the *lento* tempo marking is the term “Echo chamber” with dashes extending over the bars when the glissandi are playing. I am not a sound technician but I am assuming this means that the tracks are fed into some sort of electronic alteration creating an echo effect. What is interesting is that the violins and viole start to play on all of the open strings of the respective instruments. So we have small octave or lowest G/Line 1 D/Line 1 A/Line 2 E whole notes with the *gliss* lines up to the same whole notes two octaves higher. So the top note is Line 4 E but written Line 3 E with the 8va ottava above the notes, and so forth. Then the *gliss* lines extend downward again to the original open positions. Repeat thru Bar 24. So we find G up to D, D up to A, and A up to E all being perfect 5<sup>th</sup> intervals—all of the four open strings on the violin. The viole play on their *own* open strings of small octave C/G/Line 1 D/A. Open string positions mean that no finger presses them to create their respective tones (the total length vibrates). I believe the open string tones tend to be louder and more “ringy.”

After a half and quarter rest in Bar 2, the harmonica plays *p* < Line 1 Ab quarter up to (Bar 3) Line 2 Ab dotted half note to G quarter note to (Bar 4) F to Eb quarter notes to F half note to (Bar 5) Eb whole note decrescendo.

Bars 6-9 = Repeat Bars 2-5.

Bar 10 = Bar 1 [no harmonica played here]

Bars 11-15 = N/A.

The harmonica plays crescendo Line 1 rising tremolo quarter notes. They appear to be measured tremolos instead of the more common unmeasured tremolos. So we find two short slashes on each of the quarter note stems (instead of three) indicating the reiteration of 16<sup>th</sup> notes. Anyway we find rising Line 1 quarter note tremolos of Eb-F-Gb-Ab (repeat next bar) to Bb to A half notes (non-trem) to (Bar 14) Bb whole note trem to (Bar 15) A whole note (non-trem). It is right after this point that the cd suite departs from the original order of the track.

Bar 16 = Bar 1 [no harmonica played here]

Bars 17-24 = N/A.

The harmonica plays rising quarter note tremolos on E-F#-G-A (repeated next bar) to (Bar 19) B to A# half notes non-trem to (Bar 20) B whole note trem to (Bar 21) A# whole note non-trem and decrescendo. The

harmonica is then silent until Bar 34. The glisses of the strings continue thru Bar 24.

Bars 25-32 = N/A.

VC/CB are soli playing an eight-bar passage starting at 3:03 on the cd. They both play *f* (forte) on Great octave E whole note to (Bar 26) F# dotted half note to G quarter note up to (Bar 27) small octave DB whole note (all three bars decrescendo). In Bar 28, they play *p* < Great octave G dotted half note to Ab quarter note to (Bar 29) A dotted half note legato to F quarter note to (Bar 30) F# dotted half note down to D quarter note to (Bar 31) C# whole note forte decrescendo and tied to whole note in Bar 32.

Bars 33-38 = Repeat Bars 1-6.

Bars 39-43 = Repeat Bars 11-15. In Bar 43 the strings are *ad lib* and held fermata.

Bars 44-45 = N/A.

The celli and basses are now *senza sord* playing *sff* Great octave F# acciaccatura (grace note) to E whole note tied to E whole note in end Bar 45 and held fermata. End of cue.

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Cue XIII 7M1 *Largo (Molto Pesante)* in C time. 16 bars, :55. The cue is written on the bottom half of page 17 and top half of page 18. Located track # 1 starting at 5:15. Strings are *senza sords* (no mutes).

Bars 1-2 = ??? (Db/Ab/F/B/E) to F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

Powerful, attention-getting, forthright cue. Violins I play *sff* on two Line 1 E quarter notes on the down-bow to Eb half note *sff* on the down-bow to (Bar 2) two E rinforzando quarter notes plucked *pizz* and *sff* to Eb rinforzando quarter note (followed by a quarter rest). Violins II play small octave B-B quarter notes on the down-bow to middle Cb half note to (Bar 2) two pizzicato B quarter notes to Cb quarter note (followed by a quarter rest). Violas play two small octave Db/F quarter notes to Ab half notes to (Bar 2) pizzicato notes as indicated. VC play two Great octave Db/Ab quarter notes *sff* (and on the down-bow) to F half notes to the pizzicato notes next bar, while CB play small octave Db-Db quarter notes down to F half note to (Bar 2) Db-Db pizzicato notes down to F quarter note. The harmonica plays after the half rest the Line 1 Eb half note *ff*.



Bar 3 = G minMaj 7<sup>th</sup> (G/Bb/D/F#) to F# min/b9<sup>th</sup> (F#/A/C#/G).

Strings are back to *arco* for the next five bars. Violins I play Line 1 D half note legato slur to C# half note while violins II play small octave BB to A half notes, and viole play G to F# half notes. VC/CB play small octave F# to G half notes. The G should be G# if you wanted a F# min/9<sup>th</sup> (G#/A/C#/G#).

Handwritten musical score for strings, showing staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings. There are handwritten annotations in red and black ink, including "Night Digger" and "hand-copied by Bill W. H. 7". The score is numbered 1 through 7 at the bottom.

Bar 4 = Bb min 7<sup>th</sup> (Bb/Db/F/Ab) to A min (A/C/E).

Violins I play F half note legato to E half note, while violins II play Db to C, and viole play BB to A. VC/CB play small octave Ab to A half notes.

Bar 5 = G min 7<sup>th</sup> to F# min/b9<sup>th</sup>.

Now the strings (except CB) play the Bar 3 chords but as fingered tremolos. So we find violins I playing *sff* Bb up to Line 1 D half notes fingered trem to next such figure of A up to C# half notes, while violins II play G up to Bb, and then G to A half notes. Viole play small octave F#-G half notes to F#-A fingered trem half notes, while VC play F#-G to G-A half note tremolos. CB are pizzicato again plucking *sff* small octave F# down to Great octave F# up to small octave G down to Great octave G quarter notes.

Bar 6 = Bb min 7<sup>th</sup> to F maj 7<sup>th</sup> (F/A/C/E).

More fingered trem figures. Violins I play between Db-F and then C to E half note trem while violins II play Bb-Db and then A-C. Viole

play Ab-Bb and then F-A half note figures, while VC play F-Ab and then E-F. The CB plucks small octave Ab down to Great octave Ab up to small octave A down to Great octave A pizzicato quarter notes.

Bars 7-8 = Ab min (Ab/Cb/Eb) or maybe Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb) to ???(Eb/G/B/F).

Returning to the Bar 1 pattern, violins I play *sff* two Cb/Ab quarter notes on the down-bow to Eb/G half notes, while violins II play Ab/Eb quarter notes to G/B half notes. Viole play Ab/Cb quarter notes to G/Eb half notes, while VC/CB play E-E quarter notes to F half notes. The next bar plays these notes as pizzicato quarter notes (see Bar 2). The reason I question the tonality here is that the added E notes of the VC/CB indicates that if interpreted enharmonically, the E becomes the Fb, hence the Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb). So perhaps Herrmann reverted back to his old Early Works habit of enharmonic substitution. Harmonica plays after a half rest in Bar 8 the G half note.

Bars 9-10 = G minMaj 7<sup>th</sup> to ??? (Gb/Bb/Db/F/G).

Violins I (back to *arco*) play two D/F# quarter notes on the down-bow to Db/F half notes, while violins II play BB/D quarter notes to Bb/Db half notes. Viole play G-G quarter notes to Gb half note, and VC/CB play Great octave F#-F# quarter notes to odd G half note. The strings play these notes next bar as pizzicato quarter notes. After a half rest in Bar 10, the harmonica plays *ff* the Line 1 F half note.

Bar 11 = ??? (Db/Ab/F/B/E) to F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

Repeating the pattern started in Bar 3, violins I play *arco* E half note legato slur to Eb half note while violins II play small octave B to Ab half notes, and viole play F up to middle Cb half notes. VC play Ab/Db down to Great octave F half notes, while CB play small octave Db down to Great octave F half notes.

Bar 12 = G minMaj 7<sup>th</sup> to F# min/b9<sup>th</sup>.

This bar repeats Bar 3 except now the VC/CB play a different pattern of notes. Here they Great octave F# quarter note legato up to small octave F# quarter note, and then G quarter note legato down to Great octave G quarter note.

Bar 13 = Bb min 7<sup>th</sup> to A min.



This bar repeats Bar 4 except for the VC/CB that play Great octave Ab up to small octave and then A down to A.

Bar 14 = F half-dim 7<sup>th</sup> to F maj 7<sup>th</sup>.

Violins play *ff* Line 1 Eb/Ab dotted half notes to Eb/Ab quarter notes, while viole play middle Cb dotted half note to Cb quarter note. VC/CB play Great octave F rinforzando whole note. After a half rest, the harmonica plays *ff gliss* 32<sup>nd</sup> notes starting Line 1 Eb-F-Gb-Ab-Bb-Cb-Db up to (Bar 15) Line 3 Ab 16<sup>th</sup> followed by a 16<sup>th</sup>/8<sup>th</sup>/twi quarter rests to a short figure gliss of Eb-F-Gb-Ab up to Line 3 Ab in end Bar 16 followed by rests.

Bar 15 = Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb) [enharmonic E for Fb]

Violins play Line 2 Eb/Ab dotted half notes to Eb/Ab quarter notes, while viole play Line 2 Cb dotted half note to Cb quarter note. VC/CB play Great octave E rinforzando whole note.

Bar 16 = Ab min (Ab/Cb/Eb).

Violins play Line 3 Eb/Ab whole notes *ff* and held fermata. Viole (treble clef) play Line 3 Cb whole note held fermata. End of cue.

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Cue XIV 7M2 *Andante* in C time. 39 bars, bottom half of page 18, and pages 19-20. 2:50 duration. Located on track # 6 starting at 5:27. Only Bars 1-32 are heard there.

Bar 1 = Gb maj (Gb/Bb/Db) to perhaps Gb maj 7<sup>th</sup> (Gb/Bb/Db/F).

Strings are *sord.* Violins I play the melody line (probably a bit more subordinate than the vd'a since it is pianissimo) while the vd'a plays the counterpoint or counter-melody line that is probably a tad more prominent due to the *p* instead of the *pp* loudness/softness dynamic marking. Very serene, flowing music that in a sense serves as a counterpoint to the agitation and dark brooding of most of the rest of the score.

Violins II play *pp* Line 1 Bb/Line 2 Db whole notes tied to dotted half notes next bar (followed by a quarter rest) while viole play Line 1 Gb notes. The bottom line of the VC play Great octave Gb whole note tied to dotted half note next bar (followed by a quarter rest). After a quarter rest

in Bar 1, the top VC line play small octave Db dotted half note tied to dotted half note next bar. The CB are *tacet*. Violins I play *pp* < Line 2 Gb half note tied to 8<sup>th</sup> note to F-Eb-Db 8<sup>th</sup> notes (all four 8<sup>th</sup> notes are connected by a crossbeam) to (Bar 2) Eb half note legato slur to Db quarter note (followed by a quarter rest). After an 8<sup>th</sup> rest in Bar 1, the vd'a plays rising 8<sup>th</sup> notes small octave Db-Gb-Bb to Line 1 Db quarter note legato slur to F quarter note to (Bar 2) Eb quarter note to middle C half note decrescendo to Db quarter note. Repeat Bars 1-2 in Bars 3-4 for the vd'a.

Bar 2 = Gb maj or maybe Eb min 7<sup>th</sup> (Eb/Gb/Bb/Db).

Shifting tonalities are heard in this bar due to the melody line instruments. The Eb half note emphasis of the violins I can indicate the Eb min 7<sup>th</sup> tonality, while the C half note starting on the 2<sup>nd</sup> beat by the vd'a suggests temporarily (for one beat anyway!) the C/Eb/Gb/Bb/Db tonality.

Bars 3-4 = Bars 1-2.

Here violins II take over the melody line exactly as played by violins I in Bars 1-2, while violins I now play Bb/Db sustained tones earlier played by violins II. Viole/VC repeat the previous two bars (as also the vd'a).

Bar 5 = Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb).

Violins II play Line 1 Eb/Ab whole notes legato slur to (Bar 6) D/Gb dotted half notes to Line 2 D quarter note. Viole play small octave Ab

whole note legato to (Bar 6) B dotted half note (followed by a quarter rest). The bottom line VC play Great octave Fb whole note [nice to see that written Fb note instead of the enharmonic E as was indicated in the previous cue] legato to (Bar 6) Gb dotted half note (followed by a quarter rest) while the top line VC play, after a quarter rest, small octave Cb dotted half note to (Bar 6) D dotted half note. Violins I continue the melody line on Line 2 Eb half note tied to 8<sup>th</sup> note to Db-Cb-Bb 8ths. After an 8<sup>th</sup> rest, the vd'a plays crescendo small octave Cb-Eb-Ab 8<sup>th</sup> notes to middle Cb to Eb quarter notes.

Bar 6 = ??? (Gb/B/D).

Violins I finish the two-bar phrase on Line 2 Db quarter note to Cb half note decrescendo (followed by a quarter rest). The vd'a plays crescendo Line 1 D up to F# 8<sup>th</sup> notes to G# to B quarter notes.

Bar 7 = E min 9<sup>th</sup> (E/G/B/D/F#).

Once again violins II take over the melody line playing Line 2 F# half note tied to 8<sup>th</sup> note to descending 8<sup>th</sup> notes E-D-B. Violins I play Line 1 G/B whole notes legato to (Bar 8) D/F# dotted half notes to F# quarter note. Viole play B/D (d') whole notes to (Bar 8) G#/B dotted half notes. The bottom line VC play Great octave E whole note to (Bar 8) D dotted half note. After a quarter rest, the top line VC play small octave E dotted half note to (Bar 8) D dotted half note (followed by a quarter rest). After an 8<sup>th</sup> rest, the vd'a plays small octave E-G-B 8<sup>th</sup> notes to Line 1 D to F# quarter notes.

Bar 8 = G# half-dim 7<sup>th</sup> (G#/B/D/F#).

Violins I continue the melody phrase on Line 2 C# quarter note to B half note decrescendo (followed by a quarter rest) while the vd'a plays crescendo Line 2 D-F# 8ths to G# quarter note to B half note.

Bar 9 = A min/9(A/C/E/B).[5:58 on the cd track # 6]

Violins I play crescendo the melody line again Line 1 B half note to A quarter note to "3" triplet value descending 8<sup>th</sup> notes G-E-C decrescendo to (Bar 10) Eb whole note. Violins II play *pp* middle C/E whole notes. Viole play small octave E/B whole notes legato to (Bar 10) A/C whole notes. VC play A/E whole notes up to (Bar 10) Eb/A whole notes. After an 8<sup>th</sup> rest, the vd'a plays small octave E-G-B 8<sup>th</sup> notes to middle C to E quarter notes.

Bar 10 = ??? Perhaps A min 9 b5<sup>th</sup> (A/C/Eb/G/B).

Violins II play < > Line 1 B half note to A quarter note to “3” triplet value 8<sup>th</sup> notes G-Eb-C. After an 8<sup>th</sup> rest, the vd’a plays small octave C-Eb-G 8ths to A to middle C quarter notes crescendo.

Bar 11 = D half-dim 7/11<sup>th</sup> (D/F/Ab/C/G).

Violins I play Line 1 G half note to F quarter note to “3” triplet value 8<sup>th</sup> notes D-C-D. Violins II play small octave Ab whole note legato to (Bar 12) A half note (followed by a quarter rest) to middle C quarter note. Violas play small octave F/C whole notes legato to (Bar 12) Eb/C dotted half notes, while VC play small octave D/Ab whole notes to (Bar 12) C/A dotted half notes. After an 8<sup>th</sup> rest, the vd’a plays small octave D-F-Ab 8ths to middle C to D quarter notes.

Bar 12 = A dim (A/C/Eb).[6:11]

Violins I play middle C quarter note to Eb half note crescendo (followed by a quarter rest). The vd’a is silent in this bar.

Bar 13 = B dim 7<sup>th</sup> (B/D/F/Ab).

Violins II (and vd’a) are *sotto voce* playing decrescendo small octave B quarter note up to D half note (followed by a quarter rest). Violas play D/B dotted half notes followed by a quarter rest, and VC play Great octave F and small octave Ab dotted half notes.

Bar 14 = ??? (Ab/C/Eb/A).

Violins I are now *sotto voce* playing Line 1 D quarter note at the end of Bar 13 to (Bar 14) C quarter note to Eb half note (followed by a quarter rest). The vd’a also plays middle C quarter note to Eb half note decrescendo. Violins II play small octave A half note (followed by a quarter rest) to middle C quarter note. Violas play Eb/middle C whole notes legato to (Bar 15) D/B dotted half notes. VC play small octave C/Ab whole notes legato slur to (Bar 15) F/Ab dotted half notes. There is tonal ambiguity here due to the A and Ab tones being played simultaneously.

Bar 15 = B dim (B/D/F).

Violins II play B quarter note to D half note (as also the vd’a). After a half and quarter rest, violins I starts up another melody line on Line 1 B quarter note.

Bar 16 = E Dom 7<sup>th</sup> (E/G#/B/D) or E Dom 9<sup>th</sup> (E/G#/B/D/F#).[1:04 on the written score but 6:28 on the cd]

So the melody line ratchets up an octave register. Violins I continue *espr* the melody line on Line 2 G# quarter note to F# half note (end of three-note legato play) down to D quarter note. Violins II play *pp* B/Line 2 D whole notes legato to (Bar 17) A/C# dotted half notes (followed by a quarter rest). Viole play Line 1 D/G# whole notes legato to (Bar 17) E/F# dotted half notes. VC play small octave E/B whole notes to (Bar 17) E/C# dotted half notes.

Bar 17 = F# min 9<sup>th</sup> (F#/A/C#/E/G#).

Violins I continue the melody line on Line 2 G# half note to F# quarter note to E up to Line 3 8<sup>th</sup> notes. Here the melody line ratchets up an octave higher register.

Bar 18 = E Dom 7<sup>th</sup> to E Dom 9<sup>th</sup>. [6:36]

Violins I play Line 3 G# quarter note to F# half note (end of four-note legato phrase) to D quarter note. Violins II play B/Line 3 D whole notes legato to (Bar 19) A/C# whole notes decrescendo. Viole (now treble clef) play Line 2 D/G# whole notes legato to (Bar 19) E/F# whole notes. VC (now “k” tenor clef) play Line 1 E/G# whole notes to (Bar 19) E/F# whole notes decrescendo.

Bar 19 = F# min 9<sup>th</sup>.

Violins I play G# to F# Line 3 half notes decrescendo.

Bars 20-21 = Gb maj (Gb/Bb/Db). [6:45]

A new section of the cue commences as the vd’a returns to play the melody line. The vd’a (treble clef) plays *espr pp* < Line 2 Gb half note tied to 8<sup>th</sup> note to descending 8<sup>th</sup> notes F-Eb-Db to (Bar 21) Eb quarter note tied to “3” triplet value 8<sup>th</sup> notes Eb-F-Eb to Db quarter note (end of legato phrase) to Line 1 Bb quarter note (start of new phrase). The harp (bass clef) plays *pp* rising 8<sup>th</sup> notes starting Great octave Gb-small octave Db-Gb-Bb (crossbeam connected notes) to Line 1 Db to F quarter notes (repeat in Bar 22). Violins I play, after a quarter rest, Bb/Db (Line 2 D-flat) dotted half notes tied to whole notes next bar, while violins II play Gb/Db notes. Viole are silent in this bar. VC play *pp*, after a quarter rest, Gb/Db (small octave D-flat) dotted half notes tied to whole notes next bar. In Bar 21, the viole play *pp* > Line 1 Eb quarter note down to C half note to Db quarter note (repeat in Bar 23).

Bars 22-23 = Gb maj.

The strings repeat Bars 20-21 in Bars 22-23. The vd'a repeats Bar 20 in Bar 22. In Bar 23, it plays Eb half note to Db quarter note decrescendo (followed by a quarter rest).

Bar 24 = Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb).

The vd'a plays crescendo the melody line on Line 2 Eb half note tied to 8<sup>th</sup> note to descending 8<sup>th</sup> notes Db-Cb-Eb. The harp plays ascending 8<sup>th</sup> notes starting Great octave Fb-Cb-Eb-Ab up to Line 1 Db to Eb quarter notes. After a quarter rest, violins I play *pp* Line 1 Eb/Ab dotted half notes legato to (Bar 25, start of page 20) D/F# whole notes decrescendo. Violins II, after a quarter rest, play small octave and Line 1 Ab dotted half notes legato to (Bar 25) B/F# whole notes. After a quarter rest, VC play FB/Cb dotted half notes decrescendo (VC silent next bar).

Bar 25 = G# half-dim 7<sup>th</sup> (G#/B/D/F#).

The vd'a plays C# 8<sup>th</sup> to D-C# 16ths figure to B half note (followed by a quarter rest). Originally he wrote Line 2 C# quarter note to B half note but crossed the notes out. Viole play small octave D/G# whole notes *pp* >.

Bar 26 = E min 7<sup>th</sup> (E/G/B/D) to E min 9<sup>th</sup> (E/G/B/D/F#).

The vd'a plays crescendo Line 2 F# half note tied to 8<sup>th</sup> to E-D-B 8ths. The harp plays ascending 8<sup>th</sup> notes starting Great octave E up to small octave E-G-B to Line 1 D to F# quarter notes. After a quarter rest, violins I play Line 1 G/B dotted half notes legato to (Bar 27) D/F# whole notes, while violins II play D/B dotted half notes to B/F# whole notes, and viole play E/B dotted half notes to D/G# whole notes next bar. VC (after a quarter rest) play Great and small octave E dotted half notes decrescendo.

Bar 27 = G# half-dim 7<sup>th</sup> (G#/B/D/F#).

The vd'a plays Line 2 C# quarter note to B half note decrescendo, followed by a quarter rest (end of a two-bar phrase). The harp plays Line 1 D-F# 8ths to G# to B quarter notes.

Bar 28 = A min/9<sup>th</sup> (A/C/E/B).

The vd'a (now back to the standard alto clef) plays Line 1 B half note to A quarter note to "3" triplet value descending 8<sup>th</sup> notes G-E-C played *p* < >. Violins I play this one-bar melodic phrase next bar, alternating again with the vd'a in Bar 30. After an 8<sup>th</sup> rest in Bar 28, the harp plays small octave E-G-B 8ths to Line 1 C to E quarter notes. After a



quarter rest, violins II play Line 1 C/E dotted half notes decrescendo and legato to (Bar 29) Eb whole note *pp*. Violins play small octave E/B dotted half notes to (Bar 29) A/C whole notes, while VC play A/E dotted half notes to (Bar 29) Eb/A whole notes.

Bar 29 = A min 9 b5th (A/C/Eb/G/B).

Violins I play *pp* < > Line 1 B half note to A quarter note to “3” triplet value descending 8<sup>th</sup> notes G-Eb-C. After an 8<sup>th</sup> rest, the harp plays C-Eb-G 8ths to A quarter note to Line 1 C quarter note.

Bar 30 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

The vd’a plays Line 1 G half note to F quarter note to “3” triplet value descending 8<sup>th</sup> notes D-C-D. After an 8<sup>th</sup> rest, the harp plays small octave D-F-Ab 8ths to Line 1 C to D quarter notes. After a quarter rest, violins I play *pp* decrescendo small octave Ab dotted half note legato to (Bar 31) A whole note legato to (Bar 32) B dotted half note (followed by a quarter rest). After a quarter rest, violas play F/C dotted half notes legato to (Bar 31) Eb/C whole notes legato to (Bar 32) D/Ab dotted half notes (followed by a quarter rest). After a quarter rest, VC play small octave D/Ab dotted half notes legato to (Bar 31) C/Ab whole notes to (Bar 32) F/A dotted half notes.

Bar 31 = ??? (Ab/C/Eb/A).

Same tonal ambiguity as in Bar 14. Violins I play *sotto voce* Line 1 C quarter note to Eb half note crescendo and then C quarter note again.

Bar 32 = B dim 7<sup>th</sup> (B/D/F/Ab).

Violins I play B quarter note up to Line 1 D half note (followed by a quarter rest). After a half and quarter rest, the vd’a plays *p* small octave D quarter note.

Bar 33 = A dim (A/C/Eb).

The vd’a continues with small octave C quarter note to E half note back to C quarter note. “3 solo V.C” play *pp* small octave C/Eb/A whole notes legato to (Bar 34) F/D/Ab whole notes.

Bar 34 = B dim 7<sup>th</sup> (B/D/F/Ab).

The vd’a plays Great octave B quarter note to D dotted half note decrescendo.

Bar 35 = A dim (A/C/Eb).

“Tutti div a3” celli play *pp* < Great and small octave C and small octave A whole notes. Viole play Eb and middle C whole notes. Violins II play small octave A whole note. Violins I play *pp* < Line 1 C quarter note to Eb dotted half note.

Bar 36 = B dim 7<sup>th</sup> (B/D/F/Ab).

Violins II play small octave B whole note *pp* <. Viole play D/Ab whole notes, and VC play F/F/Ab whole notes. Violins I play small octave B quarter note to Line 1 D dotted half note.

Bar 37 = A dim (A/C/Eb).

3 solo VC play *pp* Great octave C/Eb/A whole notes (A dim 1<sup>st</sup> inversion). The vd’a plays small octave C quarter note to Eb dotted half note.

Bar 38 = D dim (D/F/Ab).

The three solo celli play D/F/Ab whole notes. The vd’a plays B quarter note legato to D dotted half note.

Bar 39 = A dim (A/C/Eb).

Only the viole and “tutti div a2” celli play. Viole play *p* > small octave C whole note. VC play Great octave Eb/A whole notes.

End of cue.

*Chord Frequency Analysis:*

22% diminished

17% major

11% dim 7ths

11% maj 7ths

11% half-dim 7ths

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Cue XV 8MI *Andante* in C time. 20 bars, page 21, 1:11. I do not believe this cue is located on the cd.

This cue pretty much duplicates the tonal scheme of the previous cue, so there is no real need to detail each bar. What changes is the higher octave register of the strings, and the harmonica plays here.

Bars 1-2 = Gb maj (Gb/Bb/Db).

Handwritten musical score for Cue XV (Night Piggies). The score is in 3/4 time and marked 'Andante'. It includes parts for Harp, Violins I and II, Viola, Violoncello, Double Bass, and Contrabass. The score is handwritten on aged paper with various musical notations including notes, rests, and dynamic markings. Red circles are drawn around measures 1 through 8. At the bottom, it says 'Hand-copied by Bill W. Rachel'.

Sords violins II play Line 2 Bb and Line 3 Db whole notes tied to dotted half notes next bar (followed by a quarter rest). Viole (treble clef) play Line 2 Gb whole note tied to dotted half note next bar. See Bar 1 of the previous cue for the VC. Violins I play as in the previous cue but the melody is played in the Line 3 register (instead of the Line 2 register of cue XIV). One change or addition here in this present cue is that the harp, after an 8<sup>th</sup> rest, plays Line 1 rising 8<sup>th</sup> notes Db-Gb-Bb to Line 2 Db to F quarter notes. In Bar 2, the vd'a (treble clef) plays *p* < > Line 2 Eb quarter note to C half note to Db quarter note, and violins I play Line 3 Eb half note to Db quarter note decrescendo (followed by a quarter rest).

Bars 3-6 = See Bars 3-6 Cue XIV.

Bars 7-8 = Ab Dom 9<sup>th</sup> (Ab/C/Eb/Gb/Bb).

The harmonica appears for the first time in this cue playing *p dolce* ascending quarter notes Line 1 Eb-F-Gb-Ab (repeated next bar). Violins I play *p* > Line 1 Eb/Bb whole notes tied to whole notes next bar, while violins II play C/Gb whole notes tied to next bar. Viole play small octave Ab whole note tied to next bar, and celli play Ab/Eb (small octave E-flat) whole notes tied to next bar. CB (muted as well as the other strings) appear for the first time to play Great octave Ab whole note tied to next bar).

Bars 9-10 = D Dom 13<sup>th</sup> (D/F#/A/C/E/B).

It is unusual to find Herrmann writing a fully embodied 13<sup>th</sup> chord. VC play *pp* Great octave D/A whole notes tied to whole notes next bar, while violas play small octave F#/C whole notes tied to next bar. Violins II play small octave A and Line 1 E whole notes tied to next bar, and violins I play Line 1 F#/B whole notes. The harmonica plays Line 1 B quarter note to A half note decrescendo (followed by a quarter rest). After a half and quarter rest, the vd'a plays Line 1 E quarter note to (Bar 10) G quarter note to F# half note decrescendo to middle C quarter note to (Bar 11) E whole note.

Bars 11-12 = F# half-dim 7<sup>th</sup> (F#/A/C/E).

The harp (bass clef) plays *p* (*L.V*) rising quarter notes F#-G-A-B (repeated next bar). Violins I play *pp* Line 1 C/E whole notes tied to whole notes next bar, while violins II play A/E whole notes. Viole play small octave F# whole note tied to next bar, and VC play Great octave F#/small octave C whole notes. CB play small octave C whole note tied to next bar.

Bars 13-14 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

The harmonica returns to play *p* rising quarter notes Line 1 C-D-E-F (repeated next bar). Violins I & II play *pp* small octave Ab/Line 1 C whole notes tied to next bar, while viole play small octave D/F whole notes, and VC play Great octave F/small octave D whole notes.

Bars 15-19 = Bars 1-5.

Bar 20 = ??? (Gb/D/B/Cb).

The vd'a plays Line 1 D-D# 8<sup>th</sup> notes to G# quarter note to B half note held fermata. Violins I play Line 2 Db quarter note to Cb half note, followed by a quarter note held fermata. Violins II play Line 1 D/Gb dotted half notes followed by a fermata-held quarter rest. Viole play small octave B dotted half note, and VC play Gb/D dotted half notes.

End of cue.

*Chord Frequency Analysis:*

46% major

24% half-dim 7ths

12% Dom 7ths

12% Dom 13ths

6& maj 7<sup>th</sup>

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Cue XVI 8M2 *Largo* in C time. 13 bars, page 22, :59. I do not believe this cue is in the cd.

Bars 1-2 = N/A.

All strings are *sord*. VC/CB play *mp* > Great octave F# whole note tied to half note next bar (followed by a half rest). After a half rest in Bar 1, violas play *pp* < on the up-bow small octave C quarter note to Db quarter note to (Bar 2) D whole note *mf* >.

Bar 3 = N/A.

VC/CB once again play F# whole note tied to half note in Bar 4. After a half rest, violas repeat Bars 1-2 in Bars 3-4. After a half rest, violins II join in playing *pp* < small octave G quarter note on the up-bow to Ab quarter note.

Bar 4 = D maj (D/F#/A).

Violins II finish the three-note phrase on small octave A whole note *mf* > (viola on D). Combined with the F# of the VC/CB, we have the D major tonality.

Bars 5-6 = N/A.

VC/CB repeats Bars 1-2 (and Bars 3-4). Viola and violins II repeat Bars 3-4. After a half rest in Bar 5, violins I join in playing small octave B quarter note on the up-bow to middle C quarter note to (Bar 6) the Db whole note (curiously). So we have the D maj (D/F#/A) tonality with the added Db tone.

Bars 7-8 = Repeat Bars 3-4.

Bars 9-10 = Repeat Bars 1-2.

Bars 11-13 = N/A.

VC/CB repeat Bars 1-2. After a quarter rest, viola play C quarter note to Db half note crescendo (repeat next bar). The cue ends in Bar 13 with the VC/CB playing *p* > F# whole note held fermata.

End of cue.

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Cue XVII 8M3 *Largo* in C time. 16 bars, top half of page 23, 1:22.  
LO9cated track # 2 starting at 2:07 (starting at Bar 3, overlapped from another cue).

Bars 1-2 = C maj (C/E/G) + Eb min (Eb/Gb/Bb).

All strings are muted (*Sord*). Once again we find polytonality or superimposed triads. Violins I play *pp* Line 2 E/G and Line 3 C/E whole notes on the up-bow ( “v” symbol above the notes) tied to whole notes next bar. Violins II, however, play Line 1 Eb/Gb/Bb whole notes tied to next bar. The harmonica, after a quarter rest, plays *p* < rising quarter notes Line 1 F#-G#-A# to (Bar 2) B# quarter note (followed by a quarter and half rest).

Bars 3-4 = C maj + Eb min.[:10 at the start of Bar 3 written on the score]

This time the VC (in the “k” tenor clef) play *pp* Line 1 E/G/Line 2 C whole notes on the up-bow tied to whole notes next bar, while viole (treble clef) play Line 2 Eb/Gb/Bb whole notes tied to next bar. The harmonica plays *p* < F#-G#-A#-B# quarter notes to (Bar 4) Line 2 D quarter note (followed by a quarter and half rest).

Bars 5-6 = C maj + Eb min.[:20 written in Bar 5]

Violins I & II repeat Bars 1-2. The harmonica plays rising Line 1 quarter notes F#-G#-A#-B# to (Bar 6) Line 2 D quarter note to E half note decrescendo (followed by a quarter rest).

Bars 7-8 = C maj + Eb min.[:30]

Viole and celli return and repeat Bars 3-4. After a quarter rest, the harmonica plays E-F#-G# quarter notes to (Bar 8) A# to B# quarter notes (followed by a half rest).

Bars 9-16 = C maj + Eb min.

The same alternations occur between the violins and then the viole/VC. The harmonica in Bar 16 plays F#-G# quarter notes to A# half note held fermata.

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Cue XVIII 8M4 *Lento* in C time. 10 bars, bottom half of page 23, :52. The tracks to Bars 7-10 are located on the cd in track # 2 starting at



3:22-3:43 (end of track # 2). Strings are muted playing again superimposed triads (polytonality).

Bars 1-2 = E min (E/G/B) + G# min (G#/B/D#).

Violins play *pp* Line 2 E/G/B/Line 3 E whole notes on the up-bow legato slur/curve lines to (Bar 2) D#/G#/B/D# whole notes. Violins II play Line 1 D#/G#/B/D# whole notes on the up-bow legato to (Bar 2) E/G/B/Line 2 E whole notes. Violas play AB/Cb (middle C-flat) whole notes on the up-bow legato to (Bar 2) Cb/Eb. These are “odd-man” tones played by the violas not fitting directly into the two chords indicated. However, Cb enharmonically is B, and Eb is the D# enharmonic equivalent. The harmonica plays crescendo ascending Line 1 quarter notes Eb-Fb-Gb-Ab (repeated next bar).

Bars 3-4 = A min (A/C/E) + D min (D/F/A).

Violins I play Line 2 E/A/Line 3 C/E whole notes legato to (Bar 4) D/F/A/Line 3 D. Violins II play Line 1 D/F/A/Line 2 D whole notes legato to (Bar 4) E/A/C/E whole notes. Violas play Line 1 C/E half notes legato to A/C half notes (repeat in Bar 4). The harmonica plays Cb-Bb quarter notes to A half note crescendo (repeated in Bar 4). Repeat marks indicate that Bars 1-4 are repeated.

Bars 5-6 = A min + D min. In Bar 5, the harmonica plays *f* > Line 1 B whole note (curiously with the fermata hold over it). The harmonica is silent in Bar 6.

Bars 7-8 = E min + G# min.

Strings repeat the exact same notes as in Bars 1-2. However, the harmonica is silent to end of cue.

Bars 9-10 = A min to D min.

Strings repeat Bars 3-4. The whole notes in Bar 10 are decrescendo and held fermata.

End of cue.

100% minor chords.

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Cue XIX 9M1 *Vivo* in C time. 43 bars, page 24 and top half of page 25, 1:25. Located at the start of track # 5 for 39 seconds only (Bar 18).

Handwritten musical score for "Night Digger" (Act I, Scene 1). The score is written on 24 staves, including parts for Harp (Harp), Violins (V), Viola (VC), and Cello (C). The music is in 3/4 time and features a variety of notes, rests, and dynamic markings. The score is divided into two systems, with the first system containing measures 1-10 and the second system containing measures 11-25. The score is marked with "Sightation" and "No. 10 (PLAIN SCORE-24 STAVES)". The bottom of the page includes the publisher's information: "Lith'd in U.S.A. PRO ART Behm, Mills".

Bars 1-4 = N/A.

Here m2 (minor second) intervals are played by the harp, violins and viole, establishing a strongly dissonant, agitated mood for the scene. The harp (bass clef) plays *sff* and *Lv* (let vibrate) the small octave cluster of half notes E/F/A/Bb played twice in Bar 1 and once in Bar 2 (followed by a half rest). After a half rest in Bar 2, the harmonica plays forte rising Line 1 quarter notes E-F-G-A to (Bar 3) E-F-G-A figures played twice (each of the two figures are connected by a crossbeam) to (Bar 4) E whole note tremolo. Back in Bar 1, the *senza sord* violins (both I & II) play *sff* two fingered tremolo figures on Ab to Bb half notes to (Bar 2) A (to Bb) whole note trill (*tr*^^) thru Bar 4. The S.S. violas play small octave E to F half note fingered trem played twice to (Bar 2) E (to F) whole note trill thru Bar 4.

Bars 5-9 = N/A.

The harp repeats Bars 1-2 in Bars 5-6. The violins and violas repeat Bar 1 in Bars 5-6, and then repeats the whole note trills as given in Bars 7-9. The harmonica in Bar 7 repeats Bar 3. In Bar 8, they repeat the E-F-G-B 8<sup>th</sup> notes to descending 8<sup>th</sup> notes Bb-A-G-F to (Bar 9) E whole note tremolo. VC/CB appear for the first time in Bar 5 plucking *pizz* 8<sup>th</sup> notes  $p < ff$  small octave D-C-Bb-A (crossbeam connected) to another such small octave down to Great octave figure to (Bar 6) G-A-Bb-C 8<sup>ths</sup> back down to Great octave A whole note *sff* and *arco*, tied to A whole notes thru Bar 8 (silent in Bar 9).

Bars 10-14 = N/A.

The harp repeats Bars 1-2 in Bars 10-11 and also Bars 12-13. In Bar 12, the harmonica returns to play descending 8<sup>th</sup> notes Line 2 E-D-Bb-A played twice to (Bar 13) one more such descending figure to ascending G-A-Bb-C to (Bar 14) A whole note trem. The violins and violas play the fingered tremolos in Bars 10-11 and then the trills in Bars 12-14. VC/CB pluck pizzicato notes *ff* descending 8<sup>th</sup> notes Great octave A-G-F-E twice to (Bar 11) ascending 8<sup>th</sup> notes F-G-A-Bb to A half note *arco* and *sff*. This A half note is tied to whole notes thru Bar 13.

Bars 15-16 = N/A.

The violins and violas are fingered trem for these two bars. VC/CB play descending 8<sup>th</sup> notes starting small octave E-D-Bb-A twice to (Bar 16) Bb-G-F-E to ascending Great octave D-E-F-G.

Bars 17-18 = N/A. *Rall*.

VC/CB play *sff* > and *arco* Great octave Ab whole note tied thru Bar 19.

Bars 19-20 = N/A. *Slower*.

Violins I are *pizz* playing  $p < sff$  Line 1 quarter notes Eb-Eb-Eb-E (repeated next bar) while violins II pluck middle Cb-Cb-Cb-C quarter notes (repeated in Bar 20) and violas pluck small octave Eb-Eb-Eb-E.

Bars 21-24 = Ab min (Ab/Cb/Eb).

This is probably the most interesting or memorable part of the cue. The harp plays *sff* Great octave Cb/Ab/small octave Cb/Eb half notes let ring (followed by a half rest). Repeat next three bars. Violins I are bowed trem *sf* > Line 1 Eb dotted half note (followed by a quarter rest). Repeat

thru Bar 24. Violins II are bowed trem on middle (Line 1) Cb dotted half note (repeat next three bars). Viole are bowed trem on small octave Eb dotted half note repeated next three bars. VC/CB are *pizz p* < *ff* as opposed to the violins/viole playing *sf* >. Pizz plucks small octave Eb-Eb-Eb-E quarter notes (repeated next bar) to (Bar 23) Great octave Eb-Eb-Eb-E quarter notes (repeated in Bar 24). CB pluck middle Cb-Cb-Cb-C quarter notes (repeated next bar) to (Bar 23) small octave Cb-Cb-Cb-C quarter notes < *ff* (repeated next bar).

The rest of the cue (Bars 25-43) was not (I believe) used in the final edit of the movie.

Bars 25-26 = N/A.

The harp top staff (treble clef) plays 8<sup>th</sup> note figures Line 1 D up to Line 2 D down to Bb down to E (crossbeam connected) to next figure of Line 1 D up to Line 2 C down to Ab down to E. Repeat thru Bar 31. The bottom staff plays the same notes an octave register lower (small octave D up to Line 1 D, etc). In Bar 25, the harmonica and violins I play *p* > Line 1 D half note legato slur to C half note. The harmonica repeats this bar thru Bar 31, while the violins repeat only thru Bar 28. In Bar 26, violins II play small octave Bb to Ab half notes (repeated next two bars).

Bars 27-28 = E half-dim 7<sup>th</sup> (E/G/Bb/D) to D min 9 b5<sup>th</sup> (D/F/Ab/C/E).

Continuing the pattern, violas play *p* > small octave G to F half notes (repeated next bar). The addition of the G half note in this form of pyramiding in effect establishes the E half-diminished 7<sup>th</sup> tonality, while in the second half of each bar the addition of the F tone establishes in effect the variant of the D half-dim 7<sup>th</sup> (added 9<sup>th</sup>).

Bars 29-31 = N/A.

Thru Bar 35 all of the strings are now plucking pizzicato the 8<sup>th</sup> note figures as given early (D-D-Bb-E to D-C-Ab-E). VC/CB pluck small octave D up to Line 1 D (etc). The harmonica still plays the D to C half notes thru Bar 31.

Bars 32-35 = N/A.

The strings play two D-D-Bb-E figures to (Bar 33) two D-C-Ab-E 8<sup>th</sup> note pizzicato figures. Repeats Bars 32-33 in Bars 34-35. In the repeat Bars 34-35, the harmonica returns after a two-bar quietude playing *pp* > Line 1 D whole note to (Bar 35) middle C whole note.

Bars 36-37 = N/A.

While violins and viole continue the 8<sup>th</sup> note *pizz* figures, VC/CB are now *arco* playing *sfp* > Great octave Bb whole note legato to (Bar 37) Ab dotted half note (followed by a quarter rest).

Bars 38-41 = N/A.

VC are *pizz* again plucking two D-D-Bb-E 8<sup>th</sup> figures but played an octave lower (Great octave D up to small octave D, etc) to (Bar 39) D-C-Ab-E figures. Repeat Bars 38-39 in Bars 40-41. After an 8<sup>th</sup> rest in Bar 38, CB pluck descending 8<sup>th</sup> notes D-Bb-E (E). After another 8<sup>th</sup> rest, CB plucks the same three-note crossbeam connected figure. In Bar 39, after an 8<sup>th</sup> rest, CB plucks C-Ab-E 8ths (repeat pattern same bar). Repeat these bars in next two bars. In these repeat bars, the harmonica returns to play once again the D to C whole notes.

Bars 42-43 = N/A.

The VC/CB are soli. VC play Great octave D whole note *ppp* tied to whole note in end Bar 43 and held fermata. CB plays small octave D whole note tied to next bar held fermata.

End of cue.

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Cue XX 9M2 *Lento* in C time. 20 bars, bottom half of page 25, 1:11.

Bars 1-20 = N/A.

This cue repeats the format of cue XII with the “Echo Chamber” effect of the glissandi of the open strings (violins and viole). So violins I are *div a4* and *pp sul tasto* on small octave G/Line 1 D/A/ Line 2 E half notes gliss up to Line 4 E (etc). The harp is *pp sempre* playing glissandi (see cue XII). After a half and quarter rest in Bar 2, the harmonica plays Line 1 Ab quarter note up to (Bar 3) Line 2 Ab dotted half note to G quarter note (etc). Bar 20 is marked “ad lib” on the patterns and held fermata.

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Cue XXI *Lento* in C time. 15 bars, top half of page 26, :36. Not on cd.

Bars 1-4 = N/A.

After a quarter rest, CB plucks *pizz pp* descending quarter notes starting small octave D to Great octave Bb down to E (repeat thru Bar 4). In Bar 3, VC pluck *pizz pp* Great octave D quarter note up to small octave D down to Bb (followed by a quarter rest). Repeat next bar.

Bars 5-6 = N/A.

After a quarter rest, CB plucks small octave C down to Great octave Ab down to E quarter notes (repeat next bar). VC plays Great octave D up to small octave C down to Ab quarter notes (followed by a quarter rest). Repeat next bar.

Bars 7-8 = N/A.

As the VC started the pyramiding in Bar 3, the violins now join in with the pyramid pattern. Violins pluck *pizz* small octave D up to Line 1 D to Bb down to E quarter notes to (Bar 8) C-C-Ab-E. Repeat these two bars in Bars 9-10, 11-12 and 13-14. VC play the same pattern but an octave lower (Great octave D up to small octave D, etc). After a quarter CB plays descending quarter notes small octave D down to Great octave Bb down to E to (Bar 8) after a quarter rest, C-Ab-E quarter notes. Repeat thru Bar 14. There is a steady crescendo (an *Accell*) from Bar 11 thru Bar 14.

Bars 9-10 = N/A.

Violins II join in with the pyramiding of Line 1 D up to Line 2 D (etc). Repeat these bars in Bars 11-12 & 13-14.

Bars 11-14 = N/A.

Violins I join in with the pizzicato on quarter notes Line 1 D up to Line 2 D (etc). Repeat these bars in Bars 13-14.

Bar 15 = N/A.

The strings play *sff* on D quarter notes (followed by rests). So VC/viole play small octave D, VC on Great octave D, and violins on Line 1 D.

End of cue.

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Cue XXII 9M4 *Molto Pesante (Largo)* in C time. 25 bars, bottom half of page 26, 1:26. Located track #5 starting at 39 (Bar 3), but only Bars



3-12 are played continuously. Bars 1-2 are not on the cd, nor the repeat of Bars 1-6 in Bars 13-18) note almost all of the rest of the cue.

Bars 1-2 = ??? (Ab/Db/F/B/E) to F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

This duplicates the start of cue XIII. Violins I are pizzicato playing *f* < *sff* on Line 1 E-E quarter notes to Eb rinforzando quarter note (followed by a quarter rest). Repeat next bar. Violins II play small octave B-B-Cb quarter notes in that pattern, while violone play small octave Db/F-Db-F up to Ab rinforzando quarter note. VC play Great octave Db/Ab-Db/Ab to F, and CB play small octave Db-Db down to Great octave F quarter note. Repeat next bar. After a half rest, the harmonica plays *ff* on Line 1 Eb half note (repeated next bar).

Bars 3-4 = G minMaj 7<sup>th</sup> (G/Bb/D/F#) to F# min/b 9<sup>th</sup> (F#/A/C#/G) to Bb min 7<sup>th</sup> (Bb/Db/F/Ab) to A min (A/C/E).

Strings are now *arco* playing crescendo-decrescendo legato quarter notes. Violins I play Line 1 D-C#-F-E (repeated next bar) while violins II play Bb-A-Db-C. Violone play small octave G-F#-Bb-A, and VC/CB play small octave F#-G-Ab-A.

Bars 5-6 = ??? (Ab/Db/F/B/E) to F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

The strings play *ff* < the same notes as in Bars 1-2 but *arco* and the third notes are half notes instead of quarter notes. Each note is played on the down-bow for emphasis. After a half rest, the harmonica plays the Eb half note.

Bar 7 = G minMaj 7<sup>th</sup> (G/Bb/D/F#) to F# min/b 9<sup>th</sup> (F#/A/C#/G).

Playing the same tones as in the first half of Bar 3, the strings now play them as half notes. Violins I playing on the down-bow *sff* > Bb/D half notes to A/C# half notes also on the down-bow *sff* > while violins II play G/Bb to G/A half notes, violone play G/G to F/A half notes, and VC play small octave F#/G to G/A half notes. CB, however, play *pizz* quarter notes small octave F# down to Great octave F# up to small octave G down to Great octave G.

Bar 8 = Bb min 7<sup>th</sup> to F maj 7<sup>th</sup> (F/A/C/E).

Violins I continue the pattern on Line 1 Db/F to C/E half notes, while violins II play Bb/Db to A/C, violone on Ab/Bb to F/A, VC on F/Ab to E/F. The CB is pizzicato on small octave Ab down to Great octave Ab quarter notes up to small octave A down to Great octave A. The harmonica

plays *ff* > Line 1 F half note (followed by a quarter rest). Violins and harmonica repeat Bars 7-8 in Bars 9-10 & 11-12.

Bar 9 = Bar 7.

This time violins play two small octave F# half notes. VC is now pizzicato quarter notes Great octave F# up to small octave F# down to Great octave G up to G. CB play small octave F# down to Great octave F# to Great octave G up to small octave G.

Bar 10 = Bar 8.

Violins play again on the down-bow Ab down to F half notes. VC pluck Great octave Ab up to small octave Ab down to Great octave A up to small octave A quarter notes. CB pluck small octave Ab down to Ab, Great octave A up to small octave A.

Bars 11-12 = Bars 9-10.

CB repeats the previous two bars, but VC now pluck Great octave F# down to F#, G up to small octave G to (Bar 12) small octave Ab down to Ab, A up to small octave A.

Bars 13-18 = Bars 1-6.

Bars 19-22 = N/A.

VC/CB are soli playing < *sff* Great octave F#-G grace notes to Ab rinforzando half note and then E-F grace notes to Gb rinforzando half note *sff* <. Repeat thru Bar 22.

Bars 23-25 = N/A.

VC play Great octave G down to C# half notes to (Bar 24) E whole note to (Bar 25) C whole note held fermata. CB play this an octave higher written (small octave A down to C# half notes, etc).

End of cue.

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Cue XXIII 9M5 C time, 3 bars, :10. Top half of page 27. Located track # 5 starting at 1:28 (same pattern but without the violins).

Bars 1-3 = N/A.

Ville/CB play forte crescendo small octave (VC Great octave) G half note legato down to C# half note up to (Bar 2) E whole note down to (end Bar 3) C whole note *sff* played on the down-bow and held fermata.

End of cue.

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Cue XXIV 9M6 *Lento* in 4/8 time. 24 bars, bottom half of page 27. :58 duration. Scene: Billy hurriedly sneaks back home in the night, climbing the wall into his room before Maura (Patricia Neal) comes to his door). This cue is located in part on the cd in track # 5 starting at 1:41 (Bars 17-24). Bar 17 on the written cue equates to :40 on the original cue. Strings are *sord*.

Handwritten musical score for Cue XXIV 9M6, titled "Night Digger". The score is in 4/8 time and marked "Lento". It features five staves: (Sords) I, (Sords) II, (Sords) Viola, (Sords) VC, and (Sords) CB. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp" and "sff". A red bracket at the bottom indicates "Hand-copied by Bill W. Robal".

Bars 1-4 = N/A [no chords]

Violins II play *pp stac* (staccato) four small octave G 8<sup>th</sup> notes. They are notated as two sets of two 8<sup>th</sup> notes each (each set separately crossbeam connected). In Bar 2, violins I play *pp* small octave G-Ab legato 16ths to G 8<sup>th</sup> figure (followed by a quarter rest). Viole play pizzicato small octave G quarter note let vibrate (followed by a quarter rest). After a quarter rest, VC/CB play *pp* Great octave G quarter note on the up-bow and tied to G quarter note in Bar 3 to F# quarter note tied to F# quarter note in Bar 4 (followed by a quarter rest). Violins/viole replay Bars 1-2 in Bars 3-4.

Bars 5-8 = N/A.

In this sequence, violins II play four small octave Ab staccato notes. In Bar 6, violins I respond with Ab-A 16ths to Ab 8<sup>th</sup> (followed by a quarter rest). Viole play small pizzicato octave Ab quarter note let vibrate

(followed by a quarter rest). After a quarter rest, VC/CB play F# quarter note on the up-bow tied to quarter note to E quarter note tied to quarter note in Bar 8 (followed by a quarter rest). Violins/viole repeat Bars 5-6 in Bars 7-8.

Bars 9-12 = N/A.

In this sequence, violins I now play staccato G 8ths. In Bar 10, violins II now play the response g-Ab 16ths to G 8<sup>th</sup> (followed by a quarter rest). Viole play the G quarter note *pizz.* After a quarter rest, VC/CB play Great octave F quarter note on the up-bow tied to quarter note next bar to Eb quarter note tied to quarter note in Bar 12. Violins/viole repeat their patterns in Bars 11-12.

Bars 13-16 = N/A.

In this four-bar sequence, violins I play four Ab 8ths in staccato fashion. In Bar 14, violins I play Ab-A 16ths to Ab quarter note (followed by a quarter rest). Repeat in Bars 15-16. Viole pluck the Ab quarter note. After a quarter rest in Bar 14, VC/CB play E quarter note tied to quarter note next bar to F quarter note tied to quarter note in Bar 16 (followed by a quarter rest).

Bars 17-18 = N/A. [this is heard on the cd as given above]

Both violins I & II and viole play small octave G-G-G-G staccato 8<sup>th</sup> notes crescendo. In Bar 18, VC/CB respond decrescendo with Great octave G-Ab 16ths to G 8<sup>th</sup> figure tied to G quarter note.

Bars 19-20 = N/A.

Violins/violas play Ab-Ab-Ab-Ab staccato 8<sup>th</sup> notes. In Bar 20, VC/CB respond with Ab-A 16ths to Ab 8<sup>th</sup> figure tied to Ab quarter note.

Bars 21-22 = N/A.

Violins/violas play G-G-G-G staccato 8ths crescendo. In Bar 22, VC/CB respond with G-Ab 16ths to G 8<sup>th</sup> figure tied to G quarter note.

Bars 23-24 = N/A.

VC play Great octave C half note tied to half note in end Bar 24 held fermata and decrescendo, while CB play Great octave F# notes.

End of cue.

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Cue XXV 10M1 *Andante* in C time. 36 bars, pages 28, 29, and top half of page 30. 2:15 duration. Most of the cue is located on track # 6 starting at 3:09. This cue repeats the patterns given in cue XIV but reduced instrumentation.

Bars 1-4 = Gb maj (Gb/Bb/Db).

The solo muted vd'a plays *p espr* < Line 1 Gb half note tied to 8<sup>th</sup> to F-Eb-Db 8<sup>th</sup> notes to (Bar 2) Eb quarter note to Db half note decrescendo (end of phrase) to Bb quarter note to (repeat of Bars 1-2 in Bars 3-4). The solo *sord* viola, after an 8<sup>th</sup> rest, plays rising 8<sup>th</sup> notes small octave Db-Gb-Bb to Line 1 Db up to F quarter notes to (Bar 2) Eb down to C quarter notes to Db half note decrescendo. Repeat next two bars. 2 *solo celli* also play. Cello II (*sord*) plays Great octave Gb whole note tied to dotted half note next bar (followed by a quarter rest). After an 8<sup>th</sup> rest, cello I plays small octave Db 8<sup>th</sup> tied to dotted half note and tied to dotted half note next bar. Repeat in Bars 3-4.

Bar 5 = Ab min (Ab/Cb/Eb).

Similar to Bar 5 of cue XIV but without the Fb note (there we heard the Fb maj 7<sup>th</sup> or Fb/Ab/Cb/Eb). The solo vd'a plays crescendo Line 1 Eb half note tied to 8<sup>th</sup> to Db-Cb-Bb 8ths. After a quarter rest, the solo viola plays small octave Eb up to Ab 8<sup>th</sup> notes to middle Cb to Eb quarter notes. Cello II plays small octave Cb whole note crescendo to (Bar 6) D dotted half

note (followed by a quarter rest). After a quarter rest, cello I plays small octave Eb dotted half note legato to (Bar 6) G# dotted half note.

Bar 6 = G# dim (G#/B/D).

The vd'a finishes the phrase on middle C# quarter note to B half note decrescendo, and then D quarter note. The solo viola plays Line 1 D to F# 8ths to G# quarter note to B half note decrescendo. While the F# tone is heard in passing, we cannot claim to hear the G# half-dim 7<sup>th</sup> (G#/B/D/F#) as in Bar 8 of cue XIV.

Bar 7 = E min 9 (E/G/B/D/F#).

This tonality is inferred in a melodic harmonic manner (as in Bar 7 of cue XIV). The vd'a plays Line 1 F# half note tied to 8<sup>th</sup> to E-D-B 8ths crescendo. After an 8<sup>th</sup> rest, the solo viola plays rising 8<sup>th</sup> notes E-G-B to Line 1 D up to F# quarter notes. Cello II plays Great octave E half note legato up to small octave E half note. After a quarter rest, cello I plays small octave G dotted half note.

Bar 8 = G# half-dim 7<sup>th</sup> (G#/B/D/F#).

The vd'a finishes the phrase on middle C# quarter note to B half note decrescendo, and then Line 1 F# quarter note (start of a new phrase). The solo viola plays Line 1 D-F# 8ths to G# quarter note to B half note decrescendo. Cello II plays Great octave D half note legato up to small octave D quarter note (followed by a quarter rest) while cello I plays small octave G# dotted half note (followed by a quarter rest).

Bar 9 = A min/9 (A/C/E/B).

As in Bar 9 of cue XIV, we hear this A min/9 tonality. The vd'a plays Line 1 B half note to A quarter note to "3" triplet value descending 8ths G-E-C. After an 8<sup>th</sup> rest, the solo viola plays rising 8<sup>th</sup> notes small octave E-G-B to middle C to E quarter notes crescendo-decrescendo. Cello II plays Great octave A whole note legato to (Bar 10) small octave Eb whole note. After an 8<sup>th</sup> rest, cello I plays small octave E 8<sup>th</sup> tied to dotted half note.

Bar 10 = A min 9 b 5<sup>th</sup> (A/C/Eb/G/B).

Duplicating Bar 10 of cue XIV, we find the same tonality. The vd'a plays Line 1 B half note to A quarter note to "3" triplet descending 8<sup>th</sup> notes G-Eb-C crescendo. After an 8<sup>th</sup> rest, the solo viola plays small octave



C-Eb-G 8ths to A to middle C quarter notes. After a quarter rest, cello I plays small octave A dotted half note.

Bar 11 = D half-dim 7/11<sup>th</sup> (D/F/Ab/C/G).

See also Bar 11 of that previous cue XIV. The vd'a plays G half note to F quarter note to "3" triplet value 8<sup>th</sup> notes D-C-D. After an 8<sup>th</sup> rest, the solo viola plays D-F-Ab 8ths to middle C to D quarter notes. Cello II plays small octave D whole note legato to (Bar 12) Eb whole note to (Bar 13) D whole note. After a quarter rest, cello I plays F dotted half note to (Bar 12) A whole note to (Bar 13) Ab whole note decrescendo (all three notes played legato).

Bars-12-15 = N/A.

The vd'a plays middle C quarter note legato up to Eb half note crescendo to C quarter note to (Bar 13) small octave B quarter note to Line 1 D dotted half note decrescendo. It is silent next bar and most of Bar 15. In Bar 15, after a half and quarter rest, the vd'a (treble clef) plays Line 1 B quarter note *p* <. In Bar 14, the viola and two cellos are solo. The viola plays *p* < middle C quarter note up to Eb half note to C quarter note to (Bar 15) B quarter note to D half note (followed by a quarter rest). The celli play small octave C/A whole notes *p* < to Great octave F and small octave Ab dotted half notes decrescendo.

Bar 16 = E Dom 7<sup>th</sup> (E/G#/B/D) or E Dom 9<sup>th</sup> (E/G#/B/D/F#).[4:12 on the cd track # 6 or 1:00 on the written score]

This bar commences an augmented instrumentation of two solo muted violins I and similarly violins II, and 2 solo violas. The vd'a plays Line 2 G# quarter note to F# half note decrescendo to D quarter note crescendo. The violins play B/D (d'') whole notes *pp* legato to (Bar 17, start of page 29) A/C# dotted half note. The two viola splay Line 1 D/G# whole notes legato to (Bar 17) E dotted half note for violas II and F# dotted half note for viola I. VC play small octave E/B whole notes legato to (Bar 17) E/C# dotted half notes.

Bar 17 = F# min 9<sup>th</sup> (F#/A/C#/E/G#).

The vd'a plays G# half note to F# quarter note decrescendo (followed by a quarter rest). At the end of Bar 17, the strings are now indicated as *tutti*. Violins I are temporarily soli playing *pp espr* crescendo Line 2 D quarter note.

Bars 18-21 = Bars 1-4 Cue XIV.

Here violins I play the melody line in Bars 18-19, and then violins II take over in Bars 20-21. This exactly duplicates the opening bars of cue XIV.

Bars 22-29 = etc.

Bar 30 = B dim 7 (B/D/F/Ab).

We return to reduced instrumentation of two solo violins I & II, 2 violas, and 2 celli. The violas play small octave D/Bb dotted half notes decrescendo (followed by a quarter rest) while VC play Great octave F and small octave Ab dotted half notes. The viola plays small octave C quarter note at the end of Bar 29 to (Bar 30) B quarter note to D half note up to Line 1 D quarter note.

Bars 31-34 = etc.

Bar 35 = E Dom 9<sup>th</sup> (E/G#/B/D/F#). *Poco rall.*

Violins I play on the 4<sup>th</sup> beat of Bar 34 Line 3 E quarter note to (Bar 35) G# quarter note to F# half note down to D quarter note. Violins II in Bar 35 play *pp* B/Line 3 D whole notes legato to (Bar 36) A/C# whole notes decrescendo and held fermata. Viola (treble clef) play Line 2 D/G# whole notes legato to (Bar 36) E/F# whole notes held fermata. Celli ('k' tenor clef) play Line 1 E/B whole notes to (Bar 36) E/C# whole notes.

Bar 36 = F# min 9<sup>th</sup> (F#/A/C#/E/G#).

Violins I conclude on Line 3 G# half note legato to F# half note decrescendo and held fermata.

End of cue.

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Cue XXVI 10M2 *Slowly* in C time. 7 bars, bottom half of page 30, :31.

Bars 1-7 = N/A.

The pattern here duplicates cue V (but not the bowed tremolos effect). More precisely it duplicates the pizzicato 8<sup>th</sup> note patterns of Bar 29 of cue XIX. Both cues are also *senza sord.* Refer to that cue. So we find, as an example, violins I & II plucking Line 1 D up to Line 2 D down to Bb to E 8<sup>th</sup> notes (crossbeam connected) played 2X to (Bar 2) D-C-Ab-E played

2X. Repeat in Bars 3-4. In Bar 5, they pluck D-D-Bb-E 8<sup>th</sup> note figure to D-C-Ab-E figure (repeated in Bar 6) to (Bar 7) Line 1 D 8<sup>th</sup> (followed by rests).

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Cue XXVII 11M1 *Molto Sost e Largamente* in C time. 6 bars, top half of page 31, :24. Located track # 6 starting at 7:48. Strings are *sord*.

Bars 1-2 = A min (A/C/E) to Bb min (Bb/Db/F).

Half note chords are played for four bars. Violin I play *mf* > Line 2 C/F half notes legato to Bb/F half notes while violins II play Line 1 A/Line 2 E to F/Db half notes. Violas play small octave C half notes legato up to F/Db half notes, and cello play Great octave E up to Bb half notes. CB play Great octave A half note (followed by a half rest). Bar 2 repeats Bar 1.

Bar 3 = A min (A/C/E) to F min 7<sup>th</sup> (F/Ab/C/Eb).

Violins I play Line 2 C/E half notes legato to Ab/C half notes, while violins II play Line 1 E/A to C/Eb half notes. Violas play middle C to

Ab half note, and VC play A/E to F/C half notes. Basses are silent for two bars.

Bar 4 = A min (A/C/E) to Db maj (Db/F/Ab).

Violins I play Line 1 E/A to Db/F half notes, while violins II play A/C (c') to Ab/Db half notes. Viole play small octave E to Db half notes. VC play A/E to F/Db half notes.

Bars 5-6 = A min.

Violins I play Line 1 C/E whole notes decrescendo (repeated next bar held fermata) while violins II play A/E whole notes. Viole play small octave C whole note, VC play Great octave E whole note, and CB play Great octave A whole notes.

End of cue.

80% minor

10% major

10% min 7<sup>th</sup>

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Cue XXVIII A 11M2 *Slow* in C time. 5 bars, bottom half of page 31, :26.

Bars 1-2 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb) to C maj 7<sup>th</sup> (C/E/G/B).

Strings are *senza sord* (without mutes). The harp bottom staff plays *sff* and (*L.V*) Contra-octave and Great octave F whole note (repeated next bar) while the top staff plays small octave Ab and Line 1 Cb/Eb whole notes (repeated next bar). Violins I play *sff* > Line 1 Eb half note legato to E half note (repeated next bar) while violins II play Cb down to small octave G half notes. Violas play small octave Ab to B half notes (repeated next bar) while VC/CB play Great octave F to E half notes. The harmonica plays *ff* rising Line 1 quarter notes Eb-F-Gb-G to (Bar 2) the same quarter notes but played tremolo.

Bars 3-4 = G half-dim 7<sup>th</sup> (G/Bb/Db/F) to ??? (Ab/A/C/E).

Violins I play Line 1 F half note legato slur to E half note played *sff* > (repeated in Bar 4) while violins II play Db to C half notes. Viole play small octave Bb to A half notes (repeated next bar) while VC/CB play Great octave G half note to (curiously) Ab half note. The harmonica plays ascending quarter notes Line 1 F-Gb-G-Ab (repeated next bar but played tremolo). I believe the tremolo is a measured tremolo (also in Bar 2) of 16<sup>th</sup> notes since two short horizontal lines cross the stems instead of three.

Bar 5 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

The harmonica plays Line 1 A whole note decrescendo and held fermata. The harp repeats Bar 1 (with the added Line 1 Ab whole note) but held fermata. Violins I play Line 1 Cb/Ab whole notes held fermata while violins II play Eb/Ab, and violas play small octave Ab. VC/CB play Great octave F half note legato to E half note held fermata. That E held half note combined with the Ab/Cb/Eb held whole notes may suggest the Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb) tonality if you interpret that E enharmonically as Fb.

End of cue.

56% half-dim 7ths

22% maj 7ths

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Cue XXVIII B *Slow* in C time. 5 bars, :26. Written on the bottom right side of the page 31 is “Record Harmonica Only.”

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Cue XXIX 11M3 *Lento cantabile* in C time. 24 bars, page 32 and top half of page 33, 1:40. Located track # 7 starting at :56 (but only the first five bars). Once again we hear the melody line heard in cue XIV and also in cue XXV.

Grace bar = N/A.

The 8va ottava is placed above the notes played by violins I but not for violins II. All strings are *sord*. Violins II play small octave G to B 8<sup>th</sup> notes while violins I play the same written register notes but played Line 1 G to B 8ths due to the ottava.

Bar 1 = N/A.

Violins II play Line 1 (Line 2 for violins I) rising 8<sup>th</sup> notes C#-D-F#-G (crossbeam connected) to next figure of B-C#-D-E.

Bar 2 = Gb maj (Gb/Bb/Db).

Violins II play Line 2 (violins I Line 3) Gb half note tied to Gb 8<sup>th</sup> to descending 8ths F-Eb-Db. Violas play *pp* Line 1 Gb/Bb/Db whole



notes crescendo and tied to dotted half notes in Bar 3 decrescendo (followed by a quarter rest). VC play small octave Gb and Line 1 Db/Gb whole notes tied to dotted half notes next bar. After an 8<sup>th</sup> rest, the vd'a plays *p* < small octave rising 8<sup>th</sup> notes Db-Gb-Bb to Line 1 Db to F quarter notes.

Handwritten musical score for a string quartet, measures 1-4. The score is written on five staves: V.d.a., V.d.b., V.A. 1 & 2, V.C., and C.B. The tempo is marked "Lento cantabile" and the time signature is "11/16 3". The key signature has one flat (Bb). The score shows various musical notations including notes, rests, and dynamics. Red circles are drawn around the first four measures of the C.B. staff.

Bar 3 = Gb maj or maybe Eb min 7<sup>th</sup> (Eb/Gb/Bb/Db).

The violins play Lines 2 & 3 Eb half note to Db quarter note (followed by a quarter rest). The vd'a plays Eb quarter note down to middle C half note to Db quarter note decrescendo.

Bars 4-5 = Bars 2-3.

Here the strings play the same notes an octave register lower. The vd'a repeats the same notes in the register given in Bars 1-2.

Bars 6-12 = Bar 5-11 (cue XIV).

These bars exactly duplicates Bars 5-11 from cue XIV.

Bars 13 = A dim (A/C/Eb).

Violins I play middle (Line 1) C quarter note to Eb half note decrescendo (followed by a quarter rest) while violins II play small octave A dotted half note (followed by a quarter rest). Violoncello plays small octave Eb and



middle C dotted notes, while VC play small octave C/A dotted half notes. After a half and quarter rest, the vd'a plays middle C quarter note crescendo.

Bar 14 = B dim 7<sup>th</sup> (B/D/F/Ab).

The vd'a continues on B quarter note up to D half note decrescendo. Violins I play *pp* > small octave B dotted half note followed by a quarter rest. Viole play D/Ab dotted half notes (followed by a quarter rest) and celli play Great octave F dotted half note. After a half and quarter rest, violins II play small octave B quarter note *pp* <.

Bar 15 = ??? (C/Ab/Eb/C/A).

Violins II continue the melody fragment on middle C quarter note to Eb half note (followed by a quarter rest). Violins I play small octave A dotted half note (followed by a quarter rest). Viole play Eb/middle C dotted half notes *pp* > and VC play small octave C/Ab dotted half notes. After a half and quarter rest, the vd'a returns to play C quarter note to (Bar 16) B quarter note to D half note. The vd'a is tacet al fine.

Bar 16 = B dim 7<sup>th</sup> (B/D/F/Ab).

Strings repeat Bar 14 except that here violins II play small octave B dotted half note decrescendo. After a half and quarter rest, violins I play small octave G# quarter note (start of a melody line thru Bar 18).

Bar 17 = E maj (E/G#/B).

Violins I continue with middle C# quarter note to B half note decrescendo down to G# quarter note. Violins II play small octave G# whole note tied to dotted half note in Bar 18. Viole play small octave E whole note tied to dotted half note next bar. VC play Great octave B whole note. CB make their first appearance playing Great and small octave registers of E whole note tied to dotted half notes next bar.

Bar 18 = E maj b 5<sup>th</sup> (E/G#/Bb) to E maj.

Violins I play middle C# quarter note tied to "3" triplet value 8<sup>th</sup> to D#-C# triplet 8ths to B half note decrescendo. Viole continue with the small octave G# quarter note (start of a short melody phrase, taking over for violins I). VC play Bb to B half notes.

Bar 19 = E maj b 5<sup>th</sup> to E maj.

Viole play the same notes and pattern as violins I in the previous bar. VC again play Bb to B half notes, and CB play Great and small

octave E whole notes decrescendo. After a half and quarter rest, violins I play Line 1 D quarter note crescendo.

Bar 20 = E Dom 7<sup>th</sup> (E/G#/B/D) to E Dom 9<sup>th</sup> (E/G#/B/D/F#).

Violins I play Line 1 G# half note legato to F# half note decrescendo. Violins II play B/D whole notes. Viole play E/G# dotted half notes to D quarter note. VC play Great octave E/B whole notes. CB are silent for two bars.

Bar 21 = E Dom 7<sup>th</sup> to E Dom 9<sup>th</sup>.

Violins I are silent in this bar. Violins II play B/D whole notes decrescendo. Viole play G# half note legato to F# half note. VC again play E/B whole notes.

Bar 22 = A dim (A/C/Eb).

The cue augments at this point with the addition of the harp and return of the basses. The harp plays Great and small octave C whole notes *sf* let vibrate (bottom staff) and small octave Eb/A whole note (top staff). Repeat next two bars (held fermata in end Bar 24). Violins I play *p* < *f* middle C quarter note up to Eb dotted half note. Viole play A/C (c') whole notes < *f* while viole play Eb/C whole notes. VC (*div a 3*) play Great and small octave C and small octave A whole notes, while CB play small octave C whole note.

Bar 23 = B dim 7<sup>th</sup> (B/D/F/Ab).

Violins I play small octave B quarter note to Line 1 D dotted half note crescendo. Violins II play small octave B whole note crescendo. Viole play D/Ab whole notes. VC play Great octave F and small octave F/Ab whole notes. CB play Great octave F whole note crescendo.

Bar 24 = A dim (A/C/Eb).

Violins I again play middle C quarter note legato Eb dotted half note crescendo fortissimo and held fermata. Violins II play A/C whole notes held fermata and < *ff*. Viole play small octave Eb whole note. VC play C/C/A whole notes as in Bar 22, and CB play small octave C whole note held fermata.

End of cue.

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Cue XXX 11M4 *Slow* in C time. 5 bars, bottom half of page 33, :29. This cue repeats the pattern shown in cue XXVIII A. The harmonica plays exactly in that cue except it plays forte here instead of fortissimo. VC/CB play exactly as in that cue. Changes are given in the violins and viole playing divisi half notes at a higher register.

Bars 1-2 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb) to E min (E/G/B).

Violins I play *pp* < > Line 1 Ab/Line 3 Cb/Eb half notes legato to G/B/E half notes (repeated next bar) while violins II play these tonalities an octave register lower, and viole an octave lower than violins II. VC/CB play F to E half notes.

Bars 3-4 = G half-dim 7<sup>th</sup> (G/Bb/Db/F) to ??? (Ab/A/C/E).

Violins/viole play Bb/Db/F half notes legato to A/C/E half notes (repeated next bar). VC/CB play G to Ab half notes.

Bar 5 = ??? (F/Ab/Cb/Eb/A).

The harmonica plays Line 1 A whole note held fermata. Violins/viole play Cb/Eb/Ab whole notes held fermata. VC/CB play < > Great octave F half note legato to E half note held fermata.

End of cue.

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Cue XXXI 11M5 *Andante* in C time, 25 bars, page 34 and top half of page 35, 1:19. This cue repeats the pattern given first in the Prelude's *Lento* section starting Bar 22. Strings are *sords*. [Note: The first half of this cue was not used in the picture. However, if you wish to hear a terrific synth rendition of the complete cue, refer to the Herrmann back page on this site under the MP3 section ("MP3 from *Night Digger*"). Markus Metzler, a composer and Herrmann fan living in Germany, performed the cue on his synthesizer. By the way, he also did a great job in performing the MP3 audio files of my Herrmannesque score, *The Birds*]

Grace bar = N/A.

Violins I & II both play small octave G to B 8<sup>th</sup> notes.

Bar 1 = N/A.

Violins continue the ascent of 8<sup>th</sup> notes middle C#-D-F#-G (these four notes are crossbeam connected) to B-C#-D-F#.

Bar 2 = N/A. ¾ time.

Violins continue the ascent starting in this bar on Line 2 G-B to Line 3 C#-D 8ths (connected by a crossbeam) to E quarter note.

Bar 3 = G maj 7<sup>th</sup> (G/B/D/F#). Back to C time.

Violins I play *espr* < Line 3 F# half note to E quarter note to “3” triplet value descending 8<sup>th</sup> notes D-B-G. The vd’a (treble clef) plays crescendo Line 2 F# half note to E quarter note (followed by a quarter rest).

Violas (treble clef) play Line 2 G/B whole notes legato to (Bar 4) G/BB whole notes decrescendo, while VC (also treble clef) play Line 1 E/B/Line 2 D (d’’) whole notes legato to (Bar 4) E/Bb/D whole notes.

Bar 4 = E min 9 b 5<sup>th</sup> (E/G/Bb/D/F#).

Violins II take over the melody phrase on Line 3 F# half note to E quarter note to “3” triplet value descending 8<sup>th</sup> notes D-Bb-G. The vd’a repeats F# half note to E quarter note.

Bar 5 = D min 9<sup>th</sup> (D/F/A/C/E).

Violins I return to play Line 3 E half note to D quarter note to “3” triplet 8<sup>th</sup> notes C-A-F. The vd’a plays Line 2 E half note to D quarter note crescendo (followed by a quarter rest). Repeat next bar. Viols play Line 2 F/A whole notes legato to (Bar 6) F/Ab whole notes decrescendo. VC play Line 1 D/A/Line 2 C whole notes crescendo to (Bar 6) D/Ab/C whole notes decrescendo.

Bar 6 = D min 9 b 5<sup>th</sup> (D/F/Ab/C/E).

Violins II take over to play Line 3 E half note to D quarter note to “3” triplet value descending 8<sup>th</sup> notes C-Ab-F.

Bar 7 = C maj 7<sup>th</sup> (C/E/G/B).

Violins I play Line 2 B half note to A quarter note to “3” triplet value 8<sup>th</sup> notes G-E-C. The vd’a (normal position alto clef) plays Line 1 B half note legato to A quarter note (followed by a quarter rest). Repeat next bar. Viols play Line 2 C/E whole notes legato to (Bar 8) C/Eb whole notes decrescendo. VC (“k” tenor clef) play Line 1 C/G/B whole notes to (Bar 8) C/Eb/A whole notes.

Bar 8 = ??? (A/C/Eb/B).

Violins II play Line 2 B half note to A quarter note to G-Eb-C triplet 8ths crescendo.

Bar 9 = E min 9<sup>th</sup> (E/G/B/D/F#).

Violins I play Line 2 F# half note to E quarter note to D-B-G triplet 8<sup>th</sup> notes. The vd'a plays Line 2 F# half note to D quarter note (repeat next bar). Viole (standard alto clef) play Line 1 G/B whole notes legato to (Bar 10) G/Bb whole notes. VC (standard bass clef) play small octave E/B/D (d') whole notes to (Bar 10) E/Bb/D.

Bar 10 = E min 9 b 5<sup>th</sup> (E/G/Bb/D/F#).

Violins I play Line 2 F# half note to E quarter note to D-Bb-G triplet 8ths (written B but probably Herrmann forgot to put in the flat accidental in front of it).

Bar 11 = ??? (E/D/G#/F/C#).

Violins I play Line 2 C# half note to B quarter note to G#-F#-D whole notes. The vd'a plays middle C# half note to B quarter note (followed by a quarter rest). Viole play D/F whole notes to (Bar 12) A/C# whole notes decrescendo, while VC play Great octave E and small octave D/G# whole notes to (Bar 12) A/E/F# whole notes.

Bar 12 = F# min 9<sup>th</sup> (F#/A/C#/E/G#).

Violins II play Line 1 G# half note to F# quarter note to E-C#-A triplet 8ths. The vd'a plays small octave G# half note to F# quarter note.

Bar 13 = E min 9 b 5<sup>th</sup> (E/G/Bb/D/F#).

Violins I play Line 1 F# half note to E quarter note to D-C#-D triplet 8ths. Repeat next three bars (thru Bar 16). Violins II play small octave G/Bb whole note legato to (Bar 14) G#/B whole notes. VC play Great octave E/Bb whole notes to (Bar 14) E/B whole notes decrescendo. CB play Great octave E whole note tied to E dotted half note next bar. Repeat next two bars. After a quarter rest, viole play small octave D half note tied to "3" triplet D 8<sup>th</sup> to C#-D triplet 8ths. Repeat next three bars. Vd'a silent rest of cue.

Bar 14 = E Dom 9<sup>th</sup> (E/G#/B/D/F#).

Bars 15-16 = Bars 13-14.

Violins II and VC repeat the previous two bars, etc.

Bar 17 = F# min 9<sup>th</sup> (F#/A/C#/E/G#).

The harp makes its first appearance playing forte Great and small octave rising quarter notes E-F#-A-C#. Viole play *f* < small octave bowed trem quarter notes E-F#-A-C# as well. Violins I play crescendo Line 1 G# half note to F# quarter note to E-D#-E 8<sup>th</sup> notes. VC play A/E/F# whole notes crescendo to (Bar 18, start of page 35) D/E/G# whole notes decrescendo. CB play Great octave A dotted half note *f* > (followed by a quarter rest).

Bar 18 = ???.

The harp and bowed trem viole play rising quarter notes F-G#-B-D. Violins I play Line 2 C# half note to B quarter note to G#-F-G# 8<sup>th</sup> notes crescendo.

Bar 19 = ???.

The harp and bowed trem viole play Bb-D-E-G quarter notes. Violins I play crescendo Line 2 F# half note to E quarter note to D-Bb-D 8<sup>th</sup> notes. Violins II play Line 1 G/BB whole notes legato to (Bar 20) Line 2 C/E whole notes decrescendo. VC (“k” tenor clef again) play Bb/D/E whole notes to (Bar 20) C/E/G whole notes.

Bar 20 = C maj 7<sup>th</sup> (C/E/G/B).

The harp plays small octave and Line 1 C-E-G-C quarter notes, while the viole play bowed trem middle C-E-G-Line 2 C quarter notes.

Bar 21 = D min 9 b 5<sup>th</sup> (D/F/Ab/C/E).

The harp plays small octave and Line 1 rising quarter notes F-Ab-C-F (as also viole bowed trem Line 1 register). Violins I play Line 3 E half note to D quarter note to C-Ab-C 8<sup>th</sup> notes. Violins II play Line 2 F/Ab whole notes, while VC (treble clef) Line 1 D/Ab/C whole notes crescendo.

Bars 22-25 = E min 9<sup>th</sup> (E/G/B/D/F#).

The harp is arpeggiando (vertical wavy line rolled chord) *ff* starting on small octave G/B/Line 1 D/F# (bottom staff) G/B/Line 2 D/F# half notes (top staff) followed by a half rest in Bar 22. Violins II play forte Line 2 G/B whole notes tied to whole notes thru end Bar 25, crescendo in Bar 24 to (Bar 25) *ff* G/B held fermata. Viole (treble clef) play Line 2 G/B whole notes as well. VC play E/B/D (d’’) whole notes thru Bar 25. Violins I play forte Line 3 F# half note to G to A quarter notes to (Bar 23) Bb half



note to B half note to (Bar 24) Line 4 C# half note to D to D# quarter notes to (Bar 25) E whole note fortissimo and held fermata.

End of cue.

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Cue XXXII 12M1 *Allegro Moderato* in C time. 43 bars, bottom half of page 35, and pages 36-37. 2:05 duration. Located on track #7 starting at 1:25. Quite a distinctive, prominent cue that is quite memorable (probably due to the insistent, ever-present *marcato* ostinato rhythm!).

Bars 1-4 = A Dom 9<sup>th</sup> (A/C#/E/G/B).

All strings are *senza sord.* Viole/VC/CB establish the rhythmic ostinato pattern immediately. Viole play *ff marcato* small octave B and middle (Line 1) C# 8<sup>th</sup> note to B/C# quarter notes to B/C# stand alone 8ths again to two more 8ths (but crossbeam connected) to B/C# quarter notes. Repeat next three bars. VC play small octave E/G notes in that pattern thru Bar 4, while CB play small octave A notes in that pattern (8<sup>th</sup>-quarter-8<sup>th</sup>-8<sup>th</sup>-8<sup>th</sup>-quarter).

After a half and quarter rest in Bar 2, the violins start to play the melody line fortissimo on Line 2 E quarter note to (Bar 3) F# dotted quarter note legato to G 8<sup>th</sup> to A dotted quarter note legato to B 8<sup>th</sup> to (Bar 4) same Line 2 B dotted half note (end of phrase) and then Line 3 D quarter note (start of a new phrase).

Bars 5-6 = C# half-dim 7<sup>th</sup> (C#/E/G/B).

Viole play the ostinato pattern on small octave G/B notes while VC play it on B/E/C# (middle C-sharp), and CB on small octave E. Violins continue the melody line on Line 3 E dotted quarter note legato to D 8<sup>th</sup> down to Line 2 B dotted quarter note legato to A 8<sup>th</sup> to (Bar 6) B dotted half note (end of this phrase) up to Line 3 D quarter note (start of a new phrase).

Bar 7 = E min 7<sup>th</sup> (E/G/B/D) or E min 9<sup>th</sup> (E/G/B/D/F#).[1:37 on cd]

Viole still play G/B ostinato notes but celli now play D/E notes, and CB play G notes. The violins play Line 3 F# dotted quarter note to E stand alone 8<sup>th</sup> tied to E 8<sup>th</sup>, part of descending 8<sup>th</sup> notes E-D-B-G (crossbeam connected). The F# note temporarily establishes the E min 9<sup>th</sup> tonality. The viole/VC/CB however play the consistent E min 7<sup>th</sup> tonality as the ostinato pattern.

Handwritten musical score for a piece titled "Night Digger". The score is written on 24 staves, organized into three systems of eight staves each. The first system includes staves for I, II, V, VC, and CB. The second system includes staves for I, II, V, VC, and CB. The third system includes staves for V, HP, I, II, V, and VC. The score is marked with various musical notations, including notes, rests, and dynamic markings. Red circles and numbers are used to highlight specific measures and sections. The score is labeled "Allegro moderato" and "Soprano". The title "Night Digger" is written at the top. The score is published by PRO ART, a division of Belwin Mills, and is lithographed in U.S.A.

Bar 8 = E half-dim 7<sup>th</sup> (E/G/Bb/D) or E min 9 b 5<sup>th</sup> (E/G/Bb/D/F#).

Viole play the ostinato on Bb/D notes, VC on G/B, and CB on Line 1 D. Violins play the melody line on Line 3 F# rinforzando dotted

quarter note to E stand alone 8<sup>th</sup> tied to E 8<sup>th</sup> to D-Bb-G descending 8ths (all notes played as a phrase).

Bars 9-10 = ??? (B/F/G#/C#).

The violone play the ostinato on small octave G#/Line 1 C# notes, VC on small octave F/B, and CB on B (repeated next bar). Violins play Line 3 rinforzando C# dotted quarter note to B stand alone 8<sup>th</sup> tied to B 8<sup>th</sup> to G#-F-D 8ths (all notes under the slur/phrase/curve line). In Bar 10, the violins play these notes again but an octave lower register.

Bar 11 = A min 9<sup>th</sup> (A/C/E/G/B).

Violone play the ostinato on small octave A/B notes, VC on A/E, and CB on Great octave A as well. Violins play Line 1 rinforzando B dotted quarter note to A stand alone 8<sup>th</sup> tied to A 8<sup>th</sup> to G-E-C 8ths.

Bar 12 = A min 9 b 5<sup>th</sup> (A/C/Eb/G/B).

Violone still play on A/B notes, but VC play A/Eb notes, and CB still on Great octave A notes. Violins play the same notes as in the previous bar but now we hear the Eb 8<sup>th</sup> instead of the E natural.

Bar 13 = E min 9<sup>th</sup> (E/G/B/D/F#).

Violone play the ostinato on G/B notes, VC on Great and small octave E notes, and CB on small octave E/B notes. Violins play Line 1 F# rinforzando dotted quarter note to E stand alone 8<sup>th</sup> tied to E 8<sup>th</sup> to D-B-G descending 8ths.

Bar 14 = E min 9 b 5<sup>th</sup> (E/G/Bb/D/F#).

Violone play the ostinato on G/Bb notes, VC on small octave D/E, and CB on G. Violins play the same notes as the previous bar but now with the Bb note instead of B natural.

Bar 15 = C# min 7<sup>th</sup> (C#/E/G#/B).[1:53]

Violone play the ostinato on small octave E/G# notes, and VC on Great octave E/B notes. The CB, however, no longer play the ostinato. Instead they play small octave E dotted half note *sf* > followed by a quarter rest), repeated next bar (for the CB). Violins play middle or Line 1 rinforzando C# half note decrescendo and legato down to B quarter note down to G# to B 8<sup>th</sup> notes crescendo.

Bar 16 = C#/E/G#/Bb

Viole play the previous bar's E/G# notes (actually thru Bar 18), VC on E/Bb, and violins play middle C# half note to Bb quarter note (instead of the B note in the previous bar) to G#-Bb 8ths crescendo hairpin.

Bars 17-18 = E maj (E/G#/B).

Here the violins start a gradual ascent of the melody line playing forte small octave B dotted quarter note legato to C# 8<sup>th</sup> up to E dotted quarter note legato slur to F# 8<sup>th</sup> to (Bar 18) G# dotted quarter note to B 8<sup>th</sup> to Line 2 C# dotted quarter note legato to E 8<sup>th</sup>. Viole still play the ostinato on E/G# notes, and VC on Great octave E/B notes. CB is now *pizz* on small octave E quarter note (followed by a quarter rest) down to Great octave E quarter note (followed by a quarter rest), repeated in Bar 18.

Bars 19-20 = D Dom 7<sup>th</sup> (D/F#/A/C).

Viole play the ostinato on A/C notes, and VC on small octave D/F#. The CB plucks Line 1 D quarter note (followed by a quarter rest) down to small octave D quarter note (followed by a quarter rest). The violins now play a one-bar descent pattern of Line 2 F# dotted quarter note legato to E 8<sup>th</sup> to C dotted quarter note to Line 1 A 8<sup>th</sup> down to (Bar 20) Line 1 F# dotted quarter note legato to A 8<sup>th</sup> up to Line 2 C dotted quarter note legato to E 8<sup>th</sup>.

Bars 21-22 = E half-dim 7<sup>th</sup> (E/G/Bb/D).

Viole play the ostinato on Bb/D notes, and VC on G/E (e). CB pluck small octave G quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a rest). Violins continue the ascent pattern on Line 2 F# dotted quarter note legato to G 8<sup>th</sup> to Bb dotted quarter note legato up to Line 3 D 8<sup>th</sup> to (Bar 22) F# dotted quarter note legato to E 8<sup>th</sup> to D dotted quarter note legato down to Bb 8<sup>th</sup>.

Bar 23 = F maj 7<sup>th</sup> (F/A/C/E).

Viole play the ostinato on Line 1 C/E notes, and VC on small octave C/A notes. CB is *arco* again playing the ostinato on small octave F notes. Violins play Line 3 E half note tied to E 8<sup>th</sup> to D 8<sup>th</sup> tied to D 8<sup>th</sup> to C down to A back to Line 3 C 8ths.

Bar 24 = F minMaj 7<sup>th</sup> (F/Ab/C/E).

Viole still play on C/E ostinato 8ths while VC play C/Ab, and CB now on Great octave F notes. The violins play as in the previous bar but now with the Ab 8<sup>th</sup> note instead of the A note.

Bar 25 = C Dom 9<sup>th</sup> (C/E/G/Bb/D) *Poco a poco Rall.*

The viole play the ostinato on Bb/D notes and VC on Great octave G and small octave E. CB play on small octave C notes. Violins play Line 3 D dotted quarter note legato down to Bb 8<sup>th</sup> down to Line 2 G quarter note legato to E quarter note.

Bar 26 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

Viole play the ostinato on Ab/D notes, VC on small octave C/D, and CB on small octave F. Violins again play Line 3 D dotted quarter note legato to C 8<sup>th</sup> down to Ab quarter note legato to F quarter note.

Bar 27 = E half-dim 7<sup>th</sup> (E/G/Bb/D).

Viole play the ostinato on Bb/D notes, and VC on small octave E/G. Basses are silent for the rest of the cue. Violins continue the *rall* playing *mf* > Line 3 D quarter note down to Line 2 Bb quarter note down to G dotted quarter note to E 8<sup>th</sup>.

Bar 28 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

Viole finish the ostinato pattern on middle C/D note, and VC on F/Ab notes. Violins play *p* > Line 3 D quarter note to C quarter note down to A# dotted quarter note down to F 8<sup>th</sup>.

Bars 29-30 = Gb maj (Gb/Bb/Db) or Gb maj 7<sup>th</sup> (Gb/Bb/Db/F). *Lento*. [1:07 on the written score; 2:22 on the cd ] Return to the romance/affection/dependency theme.

The *sord* vd'a (treble clef) plays *p* < Line 2 Gb half note tied to Gb 8<sup>th</sup> to F-Eb-Db 8ths (all four 8<sup>th</sup> notes are connected by a crossbeam) to (Bar 30) Eb quarter note tied to "3" triplet value Eb 8<sup>th</sup> to F-Eb triplet 8ths to Db quarter note decrescendo (end of phrase) to Bb quarter note (start of a new phrase). The harp plays *p* ascending 8<sup>th</sup> notes starting Great octave Gb-Db-Gb-Bb to Line 1 Db quarter note to F quarter note. After a quarter rest, violins I play *pp* Line 1 Bb and Line 2 Db dotted half notes tied to whole notes in Bar 30. After a quarter rest in Bar 29, violins II play Gb/Db dotted half notes tied to whole notes next bar. After a quarter rest, VC play Great octave Gb and small octave Db dotted half notes tied to whole notes next bar. In Bar 30, the viole play *pp* > Line 1 Eb quarter note legato down to middle C half note to Db quarter note.

Bars 31-32 = Gb maj. (or Gb maj 7<sup>th</sup>).

This is a repeat of Bars 29-30.

Bar 33 = Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb).

The vd'a plays crescendo Line 2 Eb half note tied to Eb 8<sup>th</sup> to Db-Cb-Bb 8ths. The harp plays ascending 8<sup>th</sup> notes starting Great octave Fb-Cb-Eb-Ab to Line 1 Cb to Eb quarter notes. After a quarter rest, violins I play Line 1 Eb/Ab dotted half notes legato to (Bar 34) D/F# whole notes decrescendo, while violins II play small octave and Line 1 Ab dotted half notes legato to (Bar 34) B/F# whole notes. After a quarter rest, celli play Fb/Cb dotted half notes (silent next bar).

Bar 34 = G# half-dim 7<sup>th</sup> (G#/B/D/F#).

The vd'a finishes the two-bar phrase on Line 2 C#-D-C# triplet 8ths to B half note decrescendo (followed by a quarter rest). Viole play small octave D/G# whole notes decrescendo.

Bar 35 = E min 7<sup>th</sup> (E/G/B/D).

The vd'a plays Line 2 F# half note tied to 8<sup>th</sup> to E-D-B 8ths. The harp plays ascending 8<sup>th</sup> notes starting Great octave E up to small octave E-G-B to Line 1 D to F# quarter notes. After a quarter rest, violins I play Line 1 G/B dotted half notes legato down to (Bar 36) D/F# whole notes decrescendo, while violins II play D/B dotted half notes to B/F# whole notes. Viole play E/B dotted half notes to (Bar 36) D/G# whole notes. Celli, after a quarter rest, play Great and small octave E dotted half notes (silent next bar).

Bar 36 = G# half-dim 7<sup>th</sup>.

The vd'a finishes the phrase on Line 2 C# quarter note to B half note decrescendo (followed by a quarter rest). The harp plays Line 1 D-F# 8ths to G# to B quarter notes (followed by a quarter rest).

Bar 37 = A min/9 (A/C/E/B).

The vd'a (back to standard alto clef) plays Line 1 B half note to A quarter note to "3" triplet descending 8<sup>th</sup> notes G-E-C. After an 8<sup>th</sup> rest, the harp plays small octave E-G-B quarter notes to Line 1 C to E quarter notes. After a quarter rest, violins I play Line 1 C/E dotted half notes legato to (Bar 38) Eb whole note while viole play E/B dotted half notes legato to (Bar 38) A/C whole notes, and celli play A/E dotted half notes to small octave Eb/A whole notes.



Bar 38 = A min 9 b 5<sup>th</sup> (A/C/Eb/G/B).

After an 8<sup>th</sup> rest, the harp plays C-Eb-G 8<sup>th</sup> notes to A to middle C quarter notes. The now *sord* (muted) violins II play *pp espr* < > Line 1 B half note to A quarter note to descending triplet 8<sup>th</sup> notes G-Eb-C.

Bar 39 = ??? Probably D half-dim 7<sup>th</sup> (D/F/Ab/C).

The vd'a plays Line 1 G half note to F quarter note to D-C-D triplet 8ths. After an 8<sup>th</sup> rest, the harp plays D-F-Ab 8ths to middle C to D quarter notes. After a quarter rest, violins II play small octave Ab dotted half note. After a quarter rest, violins play F/C dotted half notes legato to (Bar 40) Eb/C whole notes. The VC play Db/A dotted half notes to C/A whole notes. That A note played by the top line cello is puzzling. Perhaps Herrmann forgot to insert the flat accidental?

Bar 40 = A dim (A/C/Eb).

The now *sord* violins I play *pp* < Line 1 C quarter note to Eb half note to C quarter note. Violins II play small octave A whole note legato to (Bar 41) B dotted half note (followed by a quarter rest).

Bar 41 = B dim 7<sup>th</sup> (B/D/F/Ab).

Violins I play B quarter note legato up to Line 1 D half note decrescendo (followed by a quarter rest). Violins play D/Ab dotted half notes, and VC play Great octave F and small octave Ab (or A ?) dotted half notes. That A or Ab was tied from that dotted half note in Bar 39 to whole note in Bar 40. After a half and quarter rest, the vd'a plays small octave D quarter note (start of a final phrase).

Bar 42 = A dim (A/C/Eb).

The vd'a plays crescendo small octave C quarter note up to Eb half note back to C quarter note. The now *solo vl* (solo violin I) plays small octave A whole note legato to (end Bar 43) Ab whole note held fermata. The solo violin II also plays these notes. The solo viola (muted) plays small octave Eb whole note legato to (Bar 43) D whole note held fermata. The solo muted cello plays small octave C whole note legato down to (Bar 43) F whole note.

Bar 43 = D dim (D/F/Ab).

The vd'a concludes the phrase on B quarter note legato to D dotted half note decrescendo and held fermata.

End of cue.

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Cue XXXIII 12M2 *Andante* in C time. 20 bars, page 38, 1:09.  
Located on track # 7 starting at 3:24 (starting Bar 5). Strings are muted.  
Same familiar “love” theme played in the previous cue.

Bars 1-2 = Gb maj (Gb/Bb/Db) or Gb maj 7<sup>th</sup> (Gb/Bb/Db/F).

Violins I play *pp* < Line 3 [written Line 2 but with the 8va ottava above] Gb half note tied to Gb 8<sup>th</sup> note to F-Eb-Db 8<sup>th</sup> notes. The harp plays rising 8<sup>th</sup> notes starting small octave Gb-Line 1 Db-Gb-Bb to Line 2 Db to F quarter notes (here the harp plays the full Gb maj 7<sup>th</sup> string of notes in terms of melodic harmony). Violins II play *pp* Bb/Db (Line 3 Db) whole notes tied to dotted half notes in Bar 2 (followed by a quarter rest). Viole (treble clef) play Line 2 Gb whole note tied to dotted half note next bar. VC II play small octave Gb whole note tied to dotted half note next bar. After a quarter rest, VC I play Line 1 Db dotted half note tied to dotted half note next bar (followed by a quarter rest). In Bar 2, violins I finish the phrase on Line 3 Eb half note to Db quarter note decrescendo (followed by a quarter rest). The muted vd’a plays *p* < > Line 2 Eb quarter note legato to C half note to Db quarter note.

Bars 3-4 = Gb maj or Gb maj 7<sup>th</sup>.

Here violins II take over the melody line, repeating Bar 1 (but starting Line 2, not Line 3, Gb half note) to (Bar 4) Eb quarter note tied to triplet Eb to F-Eb triplet 8ths to D half note (followed by a quarter rest). Violins I now play Line 1 Bb/Line 2 Db whole notes tied to dotted half notes next bar, while viole (alto clef) play Line 1 Gb whole notes. VC II or bottom line play Great octave Gb whole note tied to dotted half note next bar. After a quarter rest, VC top line play small octave Db dotted half note tied to dotted half note next bar. The harp repeats Bar 1 but an octave lower (starting Great octave Gb 8<sup>th</sup> note). In Bar 4, the vd’a (alto clef) plays Line 1 Eb quarter note to middle C half note crescendo to Db quarter note decrescendo.

Bar 5 = Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb).

Violins I play the melody line again on Line 2 Eb half note tied to 8<sup>th</sup> to Db-Cb-Bb 8ths. The harp plays rising 8<sup>th</sup> notes starting Great octave Fb-Cb-Eb-Ab to middle Cb to Eb quarter notes. Violins II play Line 1 Eb/Ab whole notes legato to (Bar 6) D/Gb dotted half notes (followed by a quarter rest). Viole play small octave Ab whole note to (Bar 6) B dotted half

note. VC II play Great octave Fb whole note to (Bar 6) Gb dotted half note. After a quarter rest, top line celli play small octave Cb dotted half note to (Bar 6) D dotted half note.

Bar 6 = G# half-dim 7<sup>th</sup> (G#/B/D/F#).

This tonality is heard as melodic harmony played by the vd'a on Line 1 D-F# 8ths to G# quarter note to B half note decrescendo. Violins I finish the melody phrase on Line 2 Db quarter note to Cb half note decrescendo (end of phrase) down to F# quarter note crescendo.

Bars 7-8 = Ab Dom 7<sup>th</sup> (Ab/C/Eb/Gb). [:20 on the written score; starts at 3:24 on the cd track # 7]

The harp plays *pp* small octave and Line 1 Eb-F-Gb-Ab quarter notes (repeated in Bar 8). Violins I play *pp* Line 1 Eb whole note tied to whole note next bar, while violins II play Line 1 C/Gb whole notes tied to next bar. Viole play small octave Ab whole note tied to next bar, VC play Ab/Eb notes, and CB play Great octave Ab.

Bars 9-10 = D Dom 9<sup>th</sup> (D/F#/A/C/E).

Violins I play the melody line *espr* > on Line 1 B quarter note legato slur down to A half note to E quarter note crescendo to (Bar 10) G quarter note legato to F# half note decrescendo down to middle C quarter note. Violins II play small octave A and Line 1 E whole notes tied to whole notes next bar.

Viole play small octave F#/Line 1 C whole notes tied to whole notes next bar. VC play *pp* Great octave D/A whole notes tied to whole notes next bar.

Bars 11-12 = F# half-dim 7<sup>th</sup> (F#/A/C/E).

The harp plays *pp* ascending quarter notes small octave and Line 1 F#-G-A-B (repeated next bar). Violins I play Line 1 C/E whole notes tied to next bar, violins II on A/E, viole on small octave F#, celli on F#/C (c), and basses on small octave C whole notes.

Bars 13-14 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

This time the vd'a plays the rising quarter notes small octave C-D-E-F (repeated next bar). Violins I & II play Ab/middle C whole notes tied to whole notes next bar, while viole play small octave D/F, and VC on F/D (d). CB are silent rest of cue.

Bars 15-19 = Bars 1-5.

Bar 20 = ???.

Violins I play Line 2 Db half note legato to Cb half note decrescendo and held fermata. Violins II play Line 1 D/Gb whole notes held fermata. Viole play small octave B whole note, and VC play Great octave Gb/small octave D whole notes.

End of cue.

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Cue XXXIV 12M3 *Largo* in 4/2 time. 6 bars, top half of page 39, :30. Located track # 7 starting at 4:05. Strings are muted (*sord*).

Bar 1 = E maj (E/G#/B).

Violins I play *pp sempre* Line 2 B/Line 3 E/G# [written an octave lower but with the 8va ottava above] whole notes tied to half notes to same B/E/G# half notes. Violins II play the same but an octave lower. Viole play the same but an octave lower still. VC play Great octave E/B/small octave G# notes in the pattern given, and CB play small octave E.

Bars 2-3 = E min (E/G/B) and C maj 7<sup>th</sup> (C/E/G/B).

Violins I play Line 3 E/G/B whole notes tied to whole notes and tied to (Bar 3) whole notes tied to whole notes. Violins II play Line 2 E/G/B whole notes as given, and viole play Line 1 whole notes. VC play Great octave E/B/small octave G whole notes, and CB play Great octave E whole notes. After a half rest, the harp (bottom staff) plays *ppp* ascending 8<sup>th</sup> note figures starting small octave C-E-G-B (connected by a crossbeam) to (top staff) Line 1 C-E-G-B to next figure of Line 2 C-E-G-B to (Bar 3) descending 8<sup>th</sup> notes starting Line 3 C-B-G-E (crossbeam connected) to next figure starting Line 2 C-B-G-E to (bottom staff) middle C-B-G-small octave E, followed by a half rest.

Bar 4 = C maj (C/E/G).

Violins I play Line 3 E/G/Line 4 C whole notes tied to half notes to E/G/C half notes. Violins II play this pattern an octave lower, and viole an octave still lower. VC play Great octave C/G/small octave E notes as given, and CB on small octave C.

#4 ① 12m3 Largo XXXV (Night Pigger)

Hand-copied by Bill Wrehel

Bars 5-6 = E min (E/G/B) and C maj 7<sup>th</sup> (C/E/G/B).

Violins I play Line 3 G/B/Line 4 E whole notes tied to whole notes tied to (Bar 6) two more sets of whole notes (held fermata on the last triad). The same for the violins and viole octave and two octaves lower respectively. VC/CB play as in Bars 2-3. The harp repeats the rising to falling arpeggio 8<sup>th</sup> note figures as given in Bars 2-3.

End of cue.

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Cue XXXV 12M4 *Lento* in C time. 16 bars, bottom half of page 39, 1:02.

Bars 1-16 = N/A.

This cue precisely duplicates the “Echo Chamber” cue XII of the open strings glissandi , except this time around it is not marked “echo chamber.”

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Cue XXXVI 12M5 *Allegro* in C time. 13 bars, page 40, :36. Located on track # 7 starting at 4:34. Another highly distinctive, attention-grabbing cue. Strings are *senza sord*.



Handwritten musical score for a string quartet, featuring parts for Horn (Hr), Viola (Vla), Horn (Hp), Violin I (S.S. I), Violin II (S.S. II), Violoncello (S.S. VC), and Contrabass (S.S. CB). The score is marked "alligro" and includes tempo markings "XXXVI" and "Largamento" (circled in red). A red "X" is marked over the "Horn" part. The score is divided into measures, with some measures containing red circled numbers (1, 2, 3, 4, 5, 6). The score is signed "Handwritten by Bill Whelan".

Bars 1-3 = N/A.

We find in these bars an escalating or pyramiding layering of ascending bowed tremolo 8<sup>th</sup> note figures played *sff*. We first hear the VC playing Great octave Eb-F-Gb-Ab bowed trem 8<sup>th</sup> notes (crossbeam connected) to next figure 8<sup>th</sup> notes Bb to small octave C-Db-Eb. After a quarter rest in Bar 1, the CB join in with Great octave Ab-Gb (crossbeam connected) to Bb-C-Db-Eb (crossbeam connected). These are the same notes played by the VC. After a half and 8<sup>th</sup> rest, the violon join in on small octave C-Db-Eb 8ths bowed trem.



In Bar 2, the VC/CB continue with small octave F-Gb-Ab-Bb (crossbeam connected) to Line 1 C-Db-Eb-F (while CB stop after C-Db-Eb, followed by the end 8<sup>th</sup> note rest, and a full bar rest in Bar 3). Viole continue on small octave F-Gb-Ab-Bb (crossbeam connected) to Line 1 C-Db-Eb-F bowed trem 8<sup>th</sup> notes. Violins I & II join in here (in Bar 2) with Line 1 F-Gb-Ab-Bb (crossbeam connected) to Line 2 C-Db-Eb-F bowed trem 8<sup>th</sup> notes.

In Bar 3, the VC play Line 1 Gb 8<sup>th</sup> (followed by rests for the rest of the bar). Viole play Line 1 Gb-Ab-Bb-C to Line 2 Db-Eb (crossbeam connected) to stand alone F 8<sup>th</sup> followed by an 8<sup>th</sup> rest. Violins play Line 2 Gb-Ab-Bb-C to Line 3 Db-Eb 8ths to F quarter note tremolo.

Bar 4 = E min (E/G/B) or E min 7<sup>th</sup> (E/G/B/D) or E min 9<sup>th</sup> (E/G/B/D/F#).

Viole and celli play *sff* three “6” sextuplet 16<sup>th</sup> note figures. Viole play small octave E up to B up to Line 1 G 16ths to descending 16ths same G-B-E. This figure is played 3X followed by a quarter rest. VC play the same pattern but an octave lower (Great octave E up to B, etc). CB play Great octave E/B dotted half notes *sff* > followed by a quarter rest. After an 8<sup>th</sup> rest, violins play *sff* < *ff* small octave G to B 16ths (connected by two crossbeams) to Line 1 F#-G-B-D 16ths (crossbeam connected) to Line 2 E up to Line 3 D down to Line 2 B-G 8<sup>th</sup> notes. After an 8<sup>th</sup> rest, the harp plays *ff* small octave E-G-B 8ths to Line 1 C# to E quarter notes. After an 8<sup>th</sup> rest, the vd’a plays the same notes and pattern. The harmonica plays *sff* Line 2 F# dotted quarter note legato to E 8<sup>th</sup> tied to E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

Bar 5 = G min (G/Bb/D) or G minMaj 7<sup>th</sup> (G/Bb/D/F#).

The viole and celli play G (small octave for violas; Great octave for celli) up to D up to Bb and then same Bb down to D down to G “6” sextuplet 16<sup>th</sup> note figure (played 3X followed by a quarter rest). CB play Great octave G and small octave D dotted half notes *sff* > followed by a quarter rest. After an 8<sup>th</sup> rest, violins play small octave G to Bb 16ths (crossbeam connected) to F#-G-Bb-D 16ths to Line 1 E up to Line 3 D down to Bb to G 8<sup>th</sup> notes (these 8<sup>th</sup> notes of the violins on the 3<sup>rd</sup> and 4<sup>th</sup> beats are the most prominently heard sounds). After an 8<sup>th</sup> rest, the harp plays E-G-Bb 8ths to middle C to E quarter notes (vd’a plays the same). The harmonica repeats the previous bar.

Bar 6 = D min (D/F/A) or D min 7<sup>th</sup> (D/F/A/C).

Viole/VC play F up to D up to A to same A down to D down to F “6” 16<sup>th</sup> note figures (3 X). CB play Great octave F and small octave A dotted half notes. After an 8<sup>th</sup> rest, the violins play small octave A-B 16ths to Line 1 F-A-C-E 16ths to Line 2 F up to Line 3 D to C to A 8<sup>th</sup> notes. After an 8<sup>th</sup> rest, the harp and vd’a plays D-F-A 8<sup>th</sup> notes to B to Line 1 D quarter notes. The harmonica plays Line 2 E dotted quarter note to D 8<sup>th</sup> tied to D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

Bar 7 = F min (F/Ab/C) or F minMaj 7<sup>th</sup> (F/Ab/C/E).

The viole/VC play Ab up to F up to C and then same C down to F down to Ab sextuplet 16ths (3 such figures followed by a quarter rest). CB play Ab/F dotted half notes. After an 8<sup>th</sup> rest, violins play Ab to middle C 16ths to next figure of Line 1 F-Ab-C-E 16ths to Line 2 F up to Line 3 D to C to Ab 8<sup>th</sup> notes legato. After an 8<sup>th</sup> rest, the harp and vd’a plays F-Ab-C 8ths to Line 1 D to F quarter notes. The harmonica repeats the previous bar.

Bar 8 = C maj (C/E/G) or C maj 7<sup>th</sup> (C/E/G/B).

Viole/VC play C (Great octave for VC; small octave for viole) up to G up to E and then same E down to G down to C “6” 16ths figures. CB play G/E (e) dotted half notes. After an 8<sup>th</sup> rest, the violins play middle C-E 16ths to G-B-C-E 16ths to Line 2 G-A-G-E 8<sup>th</sup> notes legato. After an 8<sup>th</sup> rest, the harp and vd’a play G-A-C 8ths to Line 1 E to G quarter notes. The harmonica plays Line 2 B dotted quarter note to A 8<sup>th</sup> tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

Bar 9 = C min (C/Eb/G) or C minMaj 7<sup>th</sup> (C/Eb/G/B). Possibly A half-dim 7<sup>th</sup> (A/C/Eb/G) or A min 9 b 5<sup>th</sup> (A/C/Eb/G/B).

Viole/VC play Eb up to C up to G and then same G down to C down to Eb 16<sup>th</sup> note sextuplets (played 3X). CB play G/Eb dotted half notes. After an 8<sup>th</sup> rest, violins play middle C-Eb 16ths to G-A-C-Eb 16ths to Line 2 G-A-G-Eb 8<sup>th</sup> notes. After an 8<sup>th</sup> rest, the harp and vd’a play middle C-Eb-G 8<sup>th</sup> notes to A to C quarter notes. The harmonica repeats the previous bar.

Bar 10 = Bar 3.

The CB/VC/viole play as before. However, after an 8<sup>th</sup> rest, the violins play two octave register lines of ascending notes. So violins II play small octave G-B 16ths (violins I Line 1 G-B notes) to D-E-G-B 16ths. Then violins I play the familiar 8<sup>th</sup> note pattern (here as E-Eb-D-C#) while

violins II continue the 16ths as Line 2 D-E-G-B to Line 3 D rinforzando 8<sup>th</sup> note legato to C# 8<sup>th</sup>. After an 8<sup>th</sup> rest, the harp and vd'a play Line 1 G-B-D 8<sup>th</sup> notes to E to F# quarter notes. The harmonica plays as in Bar 3 (repeated next bar).

Bar 11 = Bar 4.

After an 8<sup>th</sup> rest, violins I play Line 2 G-Bb 16ths to Line 2 D-E-G-Bb 16ths to Line 3 rinforzando E-Eb-D-C# 8<sup>th</sup> notes. Violins II play small octave G-Bb 16ths to Line 1 D-E-G-Bb to Line 2 D-E-G-Bb 16<sup>th</sup> note figures to Line 3 D rinforzando 8<sup>th</sup> note legato to C# 8<sup>th</sup>. After an 8<sup>th</sup> rest, the harp and vd'a play E-G-A 8ths to Bb to (?) quarter notes. In the movie version, I believe Bars 10-11 were deleted.

Bar 12 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

VC play rising 16<sup>th</sup> notes Great octave Eb-F-Ab-Cb to next figure small octave Eb-F-Ab-Cb to Line 1 Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a quarter rest, CB play Great octave F-Ab-Cb-Eb to small octave F-Ab-Cb-Eb 16ths to Line 1 F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest, viole play small octave Eb-F 16ths to Ab-Cb-Eb-F 16ths to Line 1 Ab-Cb-Eb-Line 2 F 16ths to Line 2 Ab quarter note tied to A whole note in end Bar 13) and held fermata. After a half rest, violins II play starting small octave Ab-Cb-Eb-F to Line 1 Ab-Cb-Eb-F-Ab "5" 16<sup>th</sup> note figure. After a quarter and 8<sup>th</sup> rest, violins I play small octave Ab-Cb 16<sup>th</sup> note figure to Eb-F-Ab-Cb 16<sup>th</sup> note figure to Line 2 Eb-F-Ab-Cb 16ths. After an 8<sup>th</sup> rest, the harp plays Line 2 F-Ab-Cb 8ths to Line 3 Eb to F quarter notes (the vd'a plays the same notes but an octave lower). The harmonica plays Line 3 Eb whole note tied to whole note held fermata in end Bar 13.

Bar 13 = F half-dim 7<sup>th</sup>.

The vd'a plays Line 2 Ab quarter note to Line 3 Cb dotted half note held fermata. The harp plays the same but an octave higher. Violins I play Line 3 Eb whole note held fermata while violins II play Line 3 Cb whole note. Viole, as given play the Line 2 Ab whole note. VC play *sf* Great octave F whole note held fermata. After a quarter rest, CB play Great octave F dotted half note held fermata.

End of cue.

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Cue XXXVII 12M5 *Molto con feroce* in C time. 43 bars, pages 41-43, 2:02.

Bars 1-16 = Bars 1-16 “Prelude.” Located track # 7 starting at 5:12 (starting at the very end beat of Bar 23).

Written on page 41: “(make photo copy of page 1 to be used here).” Also written above it is “Copy 1 to 16 of I (Prelude).”

Bars 17-21 = Bars 17-21 “Prelude.”

This section is almost exactly identical to the “Prelude” bars except that in Bars 20-21, instead of the fingered trem half note figures of the violins/viole (as in the “Prelude”) we have bowed tremolo figures. So violins I play Line 1 G/B whole note bowed trem crescendo-decrescendo to (Bar 21) Gb/Bb whole notes bowed trem. Violins II play E/G whole notes bowed trem to (Bar 21) D/Bb bowed trem half note to Eb/G half notes. Viole play A/B whole notes bowed trem to next bar’s Gb/Bb whole notes. These two bars are also *rall*.

Bar 22 = Gb maj (Gb/Bb/Db). *Slowly*.

The muted vd’a plays *p espr* < the melody line of Line 2 Gb half note tied to 8<sup>th</sup> note to F-Eb-Db 8<sup>th</sup> notes. The harp plays rising 8<sup>th</sup> notes starting Great octave Gb-Db-Gb-Bb to middle C-Db-Eb-Gb. Violins I are bowed trem *pp* (*ponticello*) Bb/Db whole notes while violins II play Gb/Bb, viole on small octave Gb/Bb, and VC Gb/Db.

Bar 23 = Eb min (Eb/Gb/Bb).

The vd’a plays Line 2 Eb quarter note tied to “3” triplet value Eb 8<sup>th</sup> to F-Eb triplet 8ths to Db half note held fermata and decrescendo (followed by a quarter rest). The harp plays Bb to Line 2 C 8ths up to Eb quarter note (followed by a half rest held fermata). Violins I are bowed trem on Line 1 Gb/Bb dotted half notes bowed trem and held fermata and then Line 2 Bb quarter note, while violins II play Eb/Gb dotted half notes bowed trem and held fermata to Line 2 Bb quarter note *sff*. Viole play small octave Eb/Gb dotted half notes bowed trem held fermata (followed by a quarter rest), while VC play Eb/Bb dotted half notes bowed trem. [Note that it is here on the violins’ Line 2 Bb quarter note that we hear the Finale on the cd (track # 7 starting at 5:12)]

Bars 24-25 = A min (A/C/E) to Bb min (Bb/Db/F).

The harp plays *a minor ff* gliss from Great octave A up to Line 4 A (followed by a half rest). Violins I play *sff* Line 3 [written Line 2 but

8va ottava above] C/A half notes legato to Bb/F half notes, while violins II play A/Line 3 E half notes legato to F/Db half notes. Viole play *sff* small octave C half notes up to F/Db half notes. VC/CB play *sff* Great octave E half note legato up to Bb half note. In Bar 25, the strings play the same notes but an octave lower for the violins/viole, while the harp here plays a descending gliss of Line 3 A down to Contra octave A (followed by a half rest).

Bar 26 = A min to F min 7<sup>th</sup> (F/Ab/C/Eb). *Poco a poco rall* thru Bar 29.

Harps repeat the previous two bars. Violins I play Line 2 C/E half notes legato to Ab/C half notes, and violins II play Line 1 E/A to C/Eb half notes. Viole play middle C down to Ab half notes. VC play *sff* A/E to F/C half notes.

Bar 27 = A min to Db maj (Db/F/Ab).

Violins I play Line 1 E/A to Db/F half notes, and violins II play A/Line 1 C to Ab/Db half notes. Viole play small octave E to Db half notes, and VC play A/E to F/Db half notes.

Bar 28 = A min to F min (F/Ab/C).

Harps repeat the glissandi as given. Violins I play C/E to Ab/C half notes, while violins II play A/E to Ab/C half notes. Viole play small octave C whole note tied to half note in Bar 29 (followed by a half rest). VC play small octave C down to Ab half notes. CB join in playing *ff* A/small octave E down to F/C half notes.

Bar 29 = A min.

This six-bar phrase ends with the violins playing small octave A half note followed by a half rest, while VC play Great octave A to Bb half notes, and CB play A to F half notes. The violins and viole are then marked as *sord* for the rest of the cue.

Bar 30 = A min or A min/9 (A/C/E/B). [5:41 on the cd]

The vd'a plays *p espr* < the familiar melody line of Line 1 B dotted quarter note to A stand alone 8<sup>th</sup> tied to A 8<sup>th</sup> to G-E-C 8ths. Violins I play crescendo Line 1 C/E whole notes legato to (Bar 31) C/Eb whole notes decrescendo, while violins II play small octave A/Line 1 E whole notes to (Bar 31) G/Eb whole notes. Viole play small octave C whole note *pp* < to (Bar 31) Eb whole note decrescendo. VC (1/2 celli) play Great octave E

whole note to (Bar 31) G whole note, while CB (1/2 basses) play Great octave A to G whole notes.

Bar 31 = C min (C/Eb/G) or C minMaj 7<sup>th</sup> (C/Eb/G/B).

The vd'a plays as in the previous bar except now with the Eb note instead of E natural.

Bar 32 = F Dom 9<sup>th</sup> (F/A/C/Eb/G).

The vd'a plays crescendo Line 23 A dotted quarter note to stand alone G 8<sup>th</sup> tied to 8<sup>th</sup> to Eb-C-A 8ths. Violins I play small octave A whole note *pp* < while violins II play G. Viole play Eb, and VC play F (CB silent).

Bar 33 = D dim (D/F/Ab).

The vd'a plays Line 1 D quarter note to F half note to D quarter note crescendo. Violins I play Line 1 D whole note decrescendo, and II plays small octave Ab. Viole play the Eb tied from the previous bar, and VC the F whole note tie.

Bar 34 = F Dom 7<sup>th</sup> (F/A/C/Eb).

The vd'a plays middle C quarter note legato to Eb half note (followed by a quarter rest). Violins I play middle C whole note legato to (Bar 35) D whole note decrescendo, while violins II play small octave A to Ab whole notes, viole play Eb to D, and VC play Great octave F tied to next bar. After a half rest, the harp plays *pp* rising 8<sup>th</sup> notes starting Great octave F-Eb-A-Line 1 C.

Bar 35 = D dim (D/F/Ab).

The harmonica returns to play *p* < Line 1 D quarter note legato to F half note to D quarter note to (Bar 36) C quarter note to Eb dotted half note decrescendo (end of two-bar phrase).

Bar 36 = F Dom 7<sup>th</sup>.

Violins I play middle C whole note (silent next four bars) while violins II play small octave A, viole on Eb, and VC still tied on F from the last two bars. After a quarter rest, the harp repeats the Bar 34 figure (followed by a quarter rest). After a half and quarter rest, the vd'a returns to play middle C quarter note.

Bars 37-38 = C# min 7<sup>th</sup> (C#/E/G#/B).

The vd'a continues with middle C# half note to B to G# quarter notes to (Bar 38) C# dotted half note to B quarter note to (Bar 39) B half



note (followed by a half rest). Violins II play small octave G# whole note tied to whole note next bar and to G# dotted half note in Bar 39 (followed by a quarter rest) while violas play small octave E notes as such, and VC (*tutti sord*) play *pp* Great octave E/B notes. After a quarter rest in Bar 38, the harp plays Great octave E-B-E-G# 8ths (followed by a quarter rest).

Bar 39 = E maj (E/G#/B).

After a half and quarter rest, the harmonica plays Line 1 G# quarter note.

Bar 40 = C#/E/G#/Bb.

The harmonica plays Line 2 C# whole note crescendo. After a half rest, the harp plays rising 8<sup>th</sup> notes E-Bb-E-G#. Violins II play small octave G# whole note tied to G# dotted half note next bar, while violas play E, and VC on E/Bb whole notes to (Bar 41) E/B dotted half notes.

Bar 41 = E maj (E/G#/B).

The harmonica plays Line 1 B whole note decrescendo, while the viola plays crescendo Line 1 B quarter note legato up to E quarter note to G# half note. Violins I return to play *pp* < Line 1 B quarter note to Line 2 E-G#-B quarter notes.

Bars 42-43 = E maj.

The cue concludes with the harp arpeggiando *pp* on Great octave E/B/small octave E/G# half notes (bottom staff) and (top staff) Line 1 E/G#/B and Line 2 E/G#/B half notes. Repeat these half notes arpeggiando to (Bar 43) another half note tonality followed by a half rest held fermata. The harmonica and viola both play *pp* Line 2 B whole note tied to whole note in end Bar 43 and held fermata. Violins I play *pp* on Line 3 E whole note tied to E whole note next bar and held fermata. Violins II (*div a 4*) play *pp* Line 1 B/Line 2 E/G#/B whole notes tied to fermata held whole notes next bar. Viola plays small octave G# whole note tied to next bar, VC plays Great octave E/B notes, and CB plays Great octave E whole notes.

End of cue and end of score.

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